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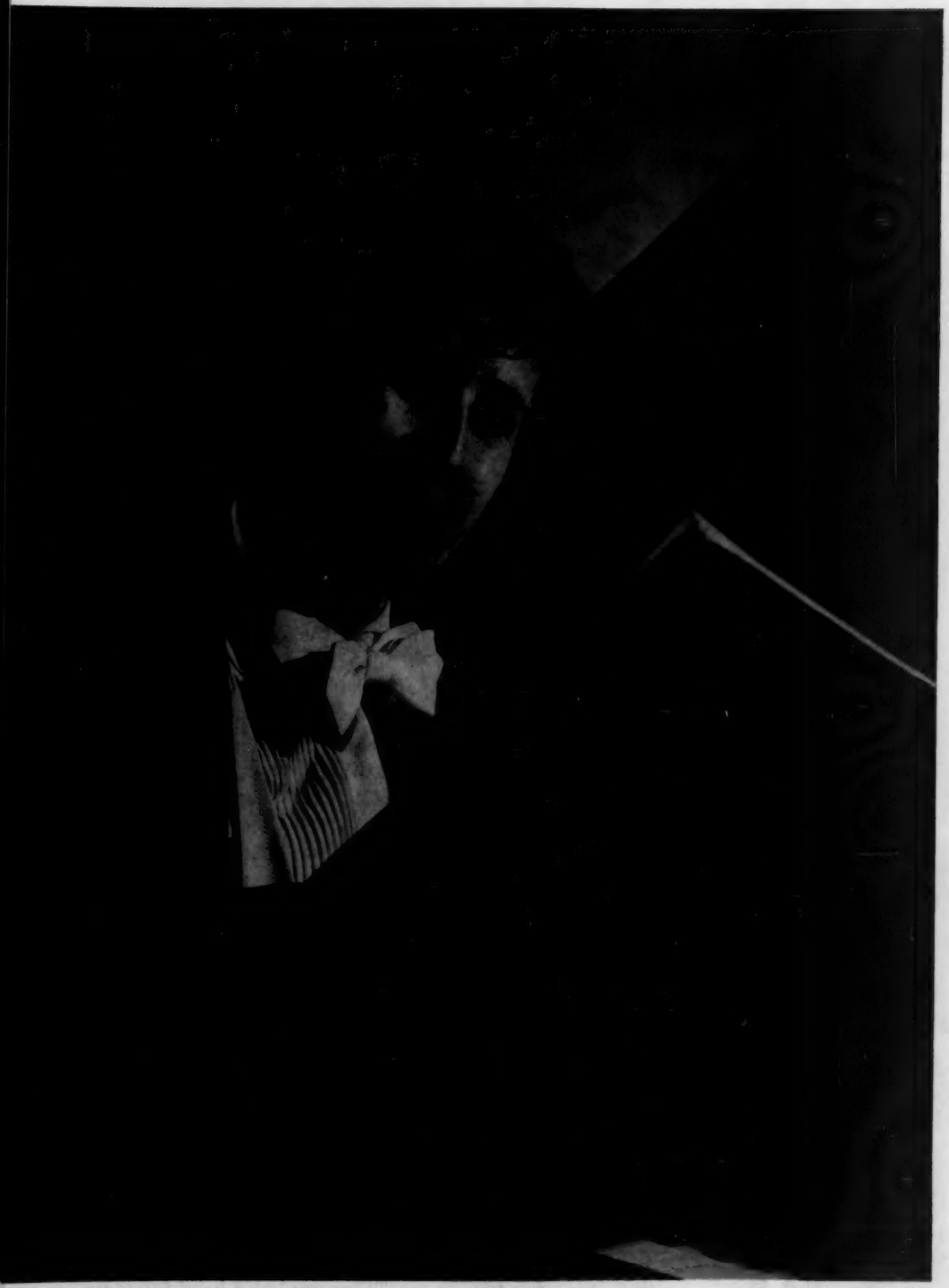


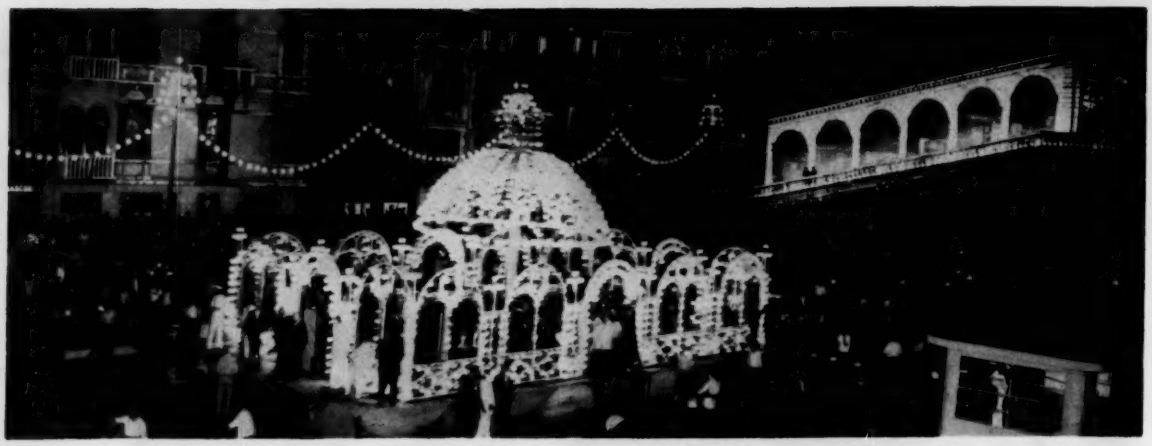
Dora Perelmann

SERKIN VOICES SOME THOUGHTS ON MUSIC

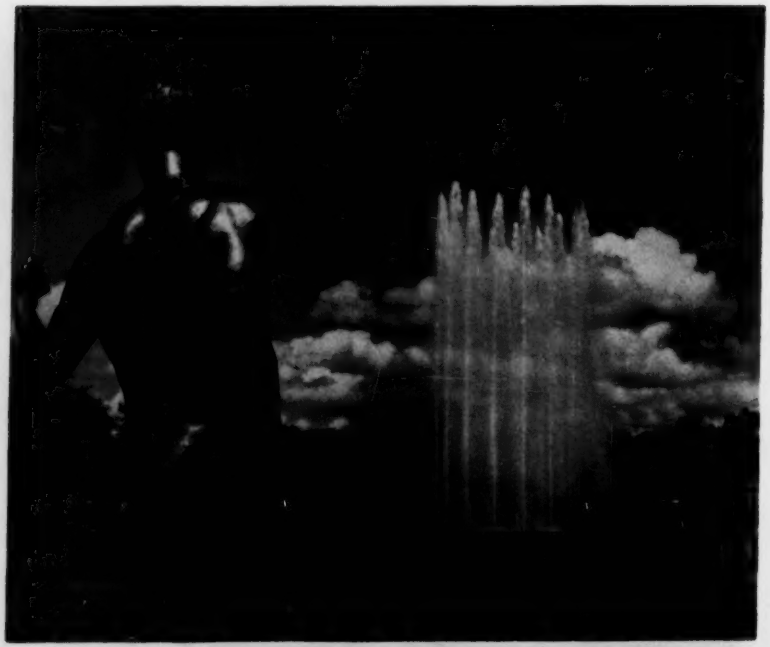
LISTING OF SUMMER FESTIVALS IN U. S. AND EUROPE

REVIEWS OF OPERA AND CONCERTS IN WORLD CENTERS

CASTINGS AND CONTESTS: OPPORTUNITIES FOR YOUNG ARTISTS



FESTIVALS



THE festive summer of 1960 in Europe again offers a choice of many splendid musical feasts . . . in fact, something for every taste, musical and otherwise.

If one prefers the glamour of Venice, especially when its canals and gondolas bloom with lights (upper photo), the festival there from Sept. 12 to 26, offering programs of contemporary and other music, is a lure.

In Lucerne, with its beautiful lake and art treasures, a vista seen in the center photo, there will be its renowned International Festival, taking place from Aug. 13 to Sept. 5.

Below, left, a dramatic scene from the Bayreuth Festival production of Wagner's "Lohengrin," with Astrid Varnay is foreground. The work will be conducted this summer by the young American conductor, Lorin Maazel, making his debut in the series, which takes place July 23 to Aug. 25. (*Photo copyright by Festspielleitung, Bayreuth.*)

Below right is seen a concert by the Zagreb Radio Orchestra, playing in the ancient and historic courtyard where some programs of the Dubrovnik Music Festival are to be given from July 10 to Aug. 24. Opera and Ballet are other events in this series.

These are but a brief foretaste of the myriad wonders open to tourists in this very busy musical summer of 1960.

Musical Courier

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FOUNDED 1880 • MAY, 1960

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In order to include reviews of concerts and other events occurring just before the end of the preceding month, the publication date of MUSICAL COURIER has been set between the seventh and the tenth of each month. For other types of notices and advertising, however, the deadline is the 20th of the preceding month.

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LETTERS

Music As Aid to Health

The Chiropractic Home
Brownsville, Tex.

Dear Mrs. Trompeter:

I note your magazine each time I take my boys to their music lessons. I know my boys are not prodigies, but we do enjoy music and I especially do enjoy reading your magazine very much.

Sincerely,
H. KATHERINE BEND, D. C.
Mgr.

Views "With Alarm"

Dear Mrs. Trompeter:

I write to question a recent grant of money made by the Rockefeller Fund to Columbia and Princeton Universities for the purpose of establishing the first American center devoted to composition and research in electronic music announced in a recent issue.

I can think of nothing in the arts that is such a waste as this so-called contribution to culture. If electronic music is our goal, I would like to divorce myself from the musical scene. . . . Music of this type is almost inhuman — completely lacking in the spiritual qualities that we have always associated with great music.

Yours very sincerely,
FREDERICK KOCH

The Pleasure Is Ours!

Editor, Musical Courier:

May I express my appreciation and pleasure in receiving both the MUSICAL COURIER and the recent editions of the Directory Issue of the Musical Arts and Artists.

The Directory Issue is so supremely well illustrated and notated, it has been very valuable to me and to many interested leaders in our community.

Thank you for including me, and please advise if I am in debt for the editions.

Very truly yours,
GRACE FRANCES DIXON
134 S. Washington Ave.,
Whittier, Calif.

From a Conductor

Dear Mrs. Trompeter:

Congratulations and best wishes on the occasion of the 80th Anniversary of the MUSICAL COURIER.

The most gratifying development of music, in all its phases, which has taken place in our country during these years, has undoubtedly been helped greatly by your outstanding magazine.

Yours most sincerely,
FRITZ MAHLER
Musical Director and Conductor, Symphony Society of Greater Hartford

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May, 1960
Eightieth Year

Carnegie Hall Has Reprieve; 2 Bills Signed by Governor

The saving of Carnegie Hall from demolition was apparently achieved when Governor Rockefeller in April signed two measures into State law. The first bill, submitted by the City of New York, establishes the Carnegie Hall Corporation, a non-profit membership corporation to own and operate the hall. It also gives the City permission to acquire the structure, to improve it and to issue bonds covering the costs of this modernizing operation. The bill was written by Harold Riegelman, counsel for the Citizens Committee for Carnegie Hall, headed by Isaac Stern, violinist.

Another bill introduced in the State Legislature by Representative MacNeil Mitchell, Republican of New York City, representing the district of the city containing Carnegie Hall, provides for the preservation of it and other historic structures in cities of New York State. This also was signed by Governor Rockefeller, who stated that the next steps in the preservation of Carnegie would depend on studies of the possibility of a successful self-liquidating modernization project for the Hall.

The Governor said that "the historic and cultural value of Carnegie Hall is such that it should not be permitted to be torn down merely to make way for another office building. Carnegie Hall will serve a most useful purpose as an additional cultural forum for the residents of New York City and the state. It will also serve as a fitting monument to the great musical artists who, across the years, have performed within its walls, making their contributions to establishing New York as the nation's cultural capital."

The Citizens' Committee for Carnegie Hall hailed this decision and announced that "we are hopeful that the Mayor and the Board of Estimate will complete action so that we can, within a very short time, accept contracts for all orchestras in Carnegie Hall next season." The Mayor and Board later approved the proposal to purchase the Hall.

The situation regarding the leading ensembles that have played in Carnegie until the end of this season is rather confused. The New York Philharmonic has announced its transferral of next season's concerts to Hunter College Auditorium; the Boston Symphony also has arranged ten events there for five Wednesdays and five Saturdays. The Philadelphia Orchestra has scheduled ten Tuesday evening concerts at Hunter; and the Cleveland Orchestra has also arranged two events there next winter. Whether there might be some changes in this schedule was not at once decided by the managements. There was a report that the Symphony of the Air might be established as a permanent Carnegie Hall tenant next season, possibly with Leopold Stokowski as its conductor.

A stirring episode occurred when news of the signing of the bills reached New York City on the afternoon of April 16. Mr. Stokowski was conducting a children's concert in Carnegie Hall. When he announced the news during the program, the audience stood and cheered for many minutes.

Ivan Davis Wins Finals Of Liszt Piano Competition

Ivan Davis, 28, American pianist, won the grand award of the Franz Liszt Piano Competition at the public finals held in Town Hall on the evening of April 25. Mr. Davis, a native of Texas now living in New York, made his New York recital debut last fall, and had previously won the Fulbright Award and five European prizes, including the grand prize at the Casella Competition in Naples in 1958. He studied at North Texas College with Silvio Scionti and has appeared as soloist with orchestras in Boston, Baltimore, Rome and Lisbon.

His award includes two orchestral appearances with the Little Orchestra Society, a recital tour under the auspices of the National Association of Concert Managers, a recording contract with Colpix Records, $500 in cash and a Town Hall recital during the 1960-61 season, both of the latter contributed by William Goetz, producer of a forthcoming film about Liszt, and Mrs. Goetz.

The award was presented to Mr. Davis by Dimitri Mitropoulos, and his fellow judges on the panel that made the award included Egon Petri, honorary chairman; Abram Chasins, moderataor; Ania Dorfmann, Gitta Gradova, Byron Janis, Moura Lympany, Ozan Marsh, Frank Sheridan and Angela Weschler. .Engraved busts of Liszt were presented to the three pianists who competed in the final contest by Dr. Henry W. Levinger, executive secretary of the Franz Liszt Sesquicentennial Committee.

IVAN DAVIS *(center), winner of Franz Liszt Piano Competition Grand Award, receives the congratulations of (l. to r.) judges* OZAN MARSH, ANIA DORFMANN, ANGELA WESCHLER *and* BYRON JANIS *at Town Hall.*

GEORG SOLTI

Solti Named Conductor of Los Angeles Philharmonic

Georg Solti was named music director of the Los Angeles Philharmonic Orchestra on April 20. The announcement was made by Henry O. Duque, board chairman of the Southern California Symphony Association, which operates the orchestra. Mr. Solti is the seventh permanent conductor of the organization and succeeds the late Eduard Van Beinum. Since the latter's death last year, it has been led by guest conductors.

The Hungarian conductor, furthermore, will make his New York operatic debut next season at the Metropolitan Opera, Rudolf Bing has announced. Mr. Solti, who first conducted the New York Philharmonic as a guest in March, 1957, will direct the Metropolitan's scheduled revival of Wagner's "Tannhäuser." He will also appear again as guest with the Philharmonic next season.

Mr. Solti was born 48 years ago in Budapest, was musically trained in that city, and at 21 became a conductor of the Opera there. In 1939 he took up residence in Switzerland and has been active as a guest conductor of orchestras in Europe and the U. S., making his debut in this country with the San Francisco Opera in 1953.

Mr. Solti, who has been Generalmusikdirektor of the Frankfurt Opera since 1952-53, also conducts the symphony in the German city, where he first appeared in 1946. Known throughout Europe as both a symphonic and operatic conductor, Mr. Solti has also been engaged in both capacities in the United States, having appeared with the San Francisco Opera and San Francisco Symphony in 1953, and with the Lyric Opera of Chicago in its 1956 and 1957 seasons, as well as with the symphony orchestras in Philadelphia, Chicago, St. Louis, Pittsburgh, Rochester, Montreal and Mexico City.

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AFM to Seek Year-Round Contracts At Lincoln Center

The American Federation of Musicians, Local 802, has announced that it will expect the New York Philharmonic Orchestra and the Metropolitan Opera to sign year-round contracts of 52 weeks for its musicians when these organizations move to Lincoln Center.

The Philharmonic's contract with its players covers 30 weeks plus 7 weeks of stadium concerts and expires at the end of the present season, while that of the Metropolitan orchestra, covering 32 weeks a year, has a season to run. The orchestra will be appearing at the Center season after next, while the opera company's new house will not be ready until 1963.

A spokesman for the Philharmonic said that it would "look forward to a year-round season with pride" but that "in order to realize such a desirable goal the Society, which operates under a substantial yearly deficit, would have, in addition to increased financial support and new facilities, the fullest understanding and cooperation, and a high degree of flexibility, from the musicians' union and the men of the orchestra." No statement was immediately forthcoming from the Metropolitan.

Since all the buildings at Lincoln Center will be air-conditioned, it is expected that both the orchestra and the opera can have longer seasons, including special summer series.

Philharmonic Tour Extended to 7 Weeks by CBS Grant

A financial grant to the New York Philharmonic from the Columbia Broadcasting System in support of a seven-week, 26-city tour in the continental United States, Hawaii and Canada, was announced on April 15 by David M. Keiser, president of the New York Philharmonic, and William S. Paley, chairman of the board of CBS.

Leonard Bernstein, the orchestra's music director, will conduct all 37 concerts of the tour, which is scheduled to begin on Aug. 11 next in Cleveland and end in Washington, D. C. on Sept. 25, just prior to the opening of the Philharmonic's New York season on Sept. 29. The summer tour, an innovation in booking practice, in addition to providing additional weeks of employment for the Orchestra, will enable the Philharmonic to perform at such festivals as the Vancouver Festival in Canada, and before large audiences in a number of outdoor settings, such as the Hollywood Bowl in Los Angeles, the Waikiki Shell in Honolulu, and the Red Rocks Amphitheater in Denver.

This will be the first visiting orchestra to play at the Hollywood Bowl and the first from the mainland to appear in Hawaii. It will be the Orchestra's first visit to the West Coast since the spring of 1955.

The cities in which the Philharmonic is scheduled to play, in tentative chronological order of the concerts, are: Cleveland, Denver, Vancouver (B.C.), Seattle, Portland (Ore.), Honolulu, San Francisco, Berkeley, Las Vegas, San Diego, Santa Barbara, Los Angeles (Hollywood Bowl), Detroit, Chicago, St. Louis, Memphis, New Orleans, Atlanta, Chattanooga, Birmingham, Columbia (S.C.), Charlotte, Raleigh, Richmond, Baltimore, and Washington.

Stratford, Ont., Fete Announces Program

Plans for the Stratford, Ontario, Shakespeare Festival, from June 27 to Sept. 17 next, include a production of "H. M. S. Pinafore," to be staged by Tyrone Guthrie, and a repetition of the Music Workshop that was successfully launched in 1959, according to an announcement by Louis Applebaum, musical director. An International Composers' Conference, as previously announced, will be held during the week of Aug. 7. Among musical artists returning this year are Glenn Gould, pianist, who last participated in 1956; Oscar Shumsky, violinist, and Leonard Rose, 'cellist. The Shakespeare plays to be given are: "Romeo and Juliet," directed by Michael Langham and designed by Tanya Moiseiwitsch; "King John," directed by Mr. Guthrie and designed by Miss Moiseiwitsch; and "A Midsummer Night's Dream," directed by Douglas Campbell and designed by Brian Jackson.

Metropolitan Board Holds Elections

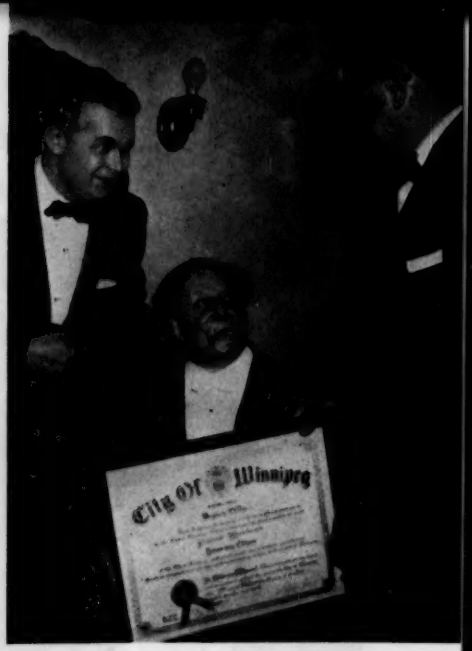
At the annual meeting of the board of directors of the Metropolitan Opera Association, on April 14, one new director and eight individual members of the Association were elected. Joining the Board is Royall Victor, Jr., of New York. The new members of the Association are: Mrs. Henry Ford II of Detroit, Mrs. Isaac Walton Killam of Montreal, Mrs. Brooks Potter of Boston, Mrs. John DeWitt Peltz, Mrs. Paul Felix Warburg and Mrs. Charles Wrightsman of New York, Frank Donovan of Detroit, Arthur L. Kramer, Jr., of Dallas, and Weldon Powell of New York. Officers re-elected at the meeting were: chairman of the board, Lauder Greenway; vice-chairman of the board, Lowell Wadmond; president, Anthony A. Bliss; vice president, Floyd W. Jefferson; chairman of the executive committee, Charles M. Spofford; treasurer, George S. Moore; assistant treasurer, Gordon M. Hill; secretary, Lincoln Lauterstein.

"Sonnambula" and "Grimes" Added to Cincinnati Opera

"Macbeth," "La Sonnambula" and Britten's "Peter Grimes" will be presented for the first time by the Cincinnati Summer Opera during its coming series. As previously announced, "Macbeth" will open the 1960 season on June 23, with a cast that features Frank Guarrera singing his first Macbeth anywhere, Mary Curtis-Verna as Lady Macbeth and with Fausto Cleva conducting. "La Sonnambula," with Roberta Peters singing the first Amina of her career, will be performed June 25 and 29. Others in the cast will include Ezio Flagello, Ugo Benelli, Ruth Kobart, with Cleva conducting. "Peter Grimes," featuring Ilona Kombrink of the Toronto Opera in her Cincinnati Opera debut, Richard Cassilly, Edith Evans, Ruth Kobart, and Sam Krachmalnick conducting, will receive its premiere performances there, July 20 and 22.

"Salome" and "La Traviata," absent from the Summer Opera repertoire for several seasons, will be restored with new sets and staging under Dino Yannopoulos, artistic director; Wolfgang Roth, scenic designer and Nelle Fisher, choreographer. "Salome" will be given July 21 and on closing night, July 23, with Phyllis Curtin, Norman Kelly, Ruth Kobart, Clifford Harvuot. "La Traviata" with Mary Costa, Barry Morell and Franz Waxman making his Cincinnati conducting debut, will be heard July 8, 10 and 12.

The four repeats of last season are: "Carmen" with Gloria Lane making her Cincinnati debut; "Aida" with Miss Lane and Mr. Cassilly; "Madame Butterfly" with Miss Curtin and "La Boheme" with Laurel Hurley.



PIERRE MONTEUX *won a standing ovation when he was made honorary citizen of Winnipeg following his first performance in that city with the Symphony Orchestra there on Feb.* 11. *He is seen with* VICTOR FELDBRILL, *left, permanent conductor of the Winnipeg Symphony Orchestra and a former Monteux student, and* ALDERMAN ALBERT BENNETT, *who presented the honorary citizen certificate on behalf of Winnipeg's Mayor Juba, who was ill.*

Three Opera Managers Plan Protective Group

Meetings between the managerial heads of the three major lyric theatres of the United States may lead to the formation of an association to strengthen the position of operatic management in this country.

Rudolf Bing, general manager of the Metropolitan Opera, Kurt Herbert Adler, general director of the San Francisco Opera, and Carol Fox, general manager of the Lyric Opera of Chicago, met recently in New York to hold discussions. The first purpose of the proposed association would be to facilitate exchange of information in the following fields:

1. Labor: Upon request, each member would furnish the others with relevant information on contracts and labor problems.

2. Repertory: Each member would furnish the others with proposed repertory.

3. Tours: When a member contemplates a tour, it would furnish the others with itinerary and repertoire.

4. Artists: Each member would furnish the others with a list of major artists and periods of engagement. In the event any member terminated contract with an artist for reason of breach of contract, or should an artist fail to fulfill his contractual obligations, the member would notify the other members of the circumstances.

The new association would propose to share travel fare of artists appearing with more than one company and would discuss exchange of scenery and costumes on a rental basis.

Finally, the new association would encourage national publicity to further general interest in operatic production in the United States. The members also would mutually support each other in connection with legislation deemed to be in the best interest of opera in this country. Representatives of members of the association would meet periodically to discuss these and other matters of common interest.

MANAGEMENT NEWS

■ The Israel Philharmonic Orchestra will make a seven-week tour of the United States this fall. Presented by S. Hurok under the auspices of the America-Israel Cultural Foundation, the tour will be inaugurated at the Metropolitan Opera House on Sunday evening, Oct. 16, with a concert conducted for the American visit. Besides Carlo Maria Giulini, who will make his New York debut on this occasion, the podium will be shared on tour by Eugene Ormandy and Josef Krips. This will be the Orchestra's second visit to the Uinted States.

■ Ralph Black, executive director of President Eisenhower's Music Committee of the People-to-People Program, has been appointed manager of the Baltimore Symphony Orchestra. Mr. Black was for four years manager of the Buffalo Philharmonic Orchestra, and from 1955 to 1959 was manager of the National Symphony Orchestra in Washington, D. C. He has been first vice-president of the American Symphony Orchestra League for the last six years.

■ Ludwig Lustig announces that Paul Ukena, baritone of the New York City Opera, has recently joined his management. Another Lustig artist, Ralph Herbert, who recently scored a success in the title role of Verdi's "Falstaff," with the Utah Symphony Orchestra, has been engaged by Hamburg (Germany) Television for the title role in Puccini's "Gianni Schicchi," on June 22.

Stadium Concerts Are Extended to 7 Weeks

For the first time since 1949, the Stadium Concerts series in New York this year will consist of seven weeks, instead of six. However, by an agreement entered into last year with the AFM they will eliminate Monday night concerts in all but one week (when a special concert is planned). The series will include 29 events on Tuesday, Wednesday, Thursday and Saturday evenings, beginning Tuesday, June 21, and ending Saturday, Aug. 6, it is announced by Mrs. Charles ("Minnie") Guggenheimer, chairman of these concerts.

Conductors to appear include: Alfredo Antonini, Josef Krips, Thomas Scherman and Alfred Wallenstein, all leading three concerts; Alexander Smallens, two; Pierre Monteux, returning after a season's absence, opening the season and leading three programs; Franz Allers, also returning after a year's absence, to be heard in two concerts; Leopold Stokowski, returning for the first time since 1940, to give one concert (July 30); and Zubin Mehta, 23-year-old native of Bombay and winner of first prize in the 1958 International Conductors' Contest in Liverpool. Mr. Mehta, who will make his U. S. professional debut in three concerts, studied at the Berkshire Music Center and at the Vienna Academy under Hans Swarowsky, and is the son of Mehli Mehta, second violinist of the Curtis String Quartet.

Boston Symphony Flies On Far East Tour

Closing its Boston season on April 23, the Boston Symphony Orchestra left on the following Monday morning from Boston's Logan airport in two groups on the first leg of its eight-week tour of the Far East. From New York's Idlewild, one group headed by Richard Burgin, associate conductor, began a non-stop jet flight to Los Angeles, and then flew to Tokyo by way of Honolulu. A second group, headed by Thomas J. Perry, Jr., the orchestra's manager, and Mrs. Perry flew via New York, Seattle and Anchorage, Alaska, to Tokyo. Conductor Charles Munch, his staff, and Leonard Burket, orchestral music administrator, left later by jet for Los Angeles and then flew direct to the Japanese capital.

The orchestra, after arrival in Tokyo, April 27, left the same day for Seoul, Korea, where the first concert was scheduled on April 29. Guest conductor Aaron Copland was to join the orchestra on May 1, when it returned to Tokyo. On the schedule are 22 concerts in Japan, including 7 in Tokyo, in May. On May 30 the players fly to the Philippines for three concerts in Manila (June 1-3); then to Brisbane, Australia, for a program on June 6; others follow in Sydney, June 7 to 9; Adelaide, June 11; Melbourne, June 13 and 14. Two concerts in New Zealand include one in Wellington, June 16, and another in Auckland, June 17.

Stravinsky-Balanchine Ballet Commissioned by CBS-TV

Igor Stravinsky and choreographer George Balanchine, on commission from the CBS Television Network, will create a contemporary ballet based on the Biblical story of Noah, for presentation during the 1960-1961 season, it was announced by Oscar Katz, vice president of network programs. The composition will be scored for orchestra and narrator and will be danced by leading members of the New York City Ballet. The hour-long program has been commissioned through Sextant, Inc., a newly-formed television and motion picture company.

Stokowski to Quit Houston At End of Next Season

Leopold Stokowski has announced that he will resign as musical director of the Houston Symphony Orchestra at the close of the 1960-61 season. According to an announcement by Gen. Maurice Hirsch, president of the orchestra, Mr. Stokowski said that personal affairs would prevent his accepting a further contract and that "conditions indicate he should in future devote himself more fully to the welfare of his two sons."

Mr. Stokowski will share the baton in the coming season with Sir Malcolm Sargent as guest, with an additional pair of concerts conducted by Ezra Rachlin and another by André Kostelanetz.

Castings and Contests

The third series of Illinois Opera Guild Auditions of the Air will be held in collaboration with WGN, Inc. of Chicago. The audition is open to any U. S. citizen, male or female, in the Chicagoland area and the North Central States (Indiana, Illinois, Iowa, Michigan, Missouri, Minnesota, Ohio and Wisconsin), who is between the ages of 20 and 35, inclusive. The contest is for those who have completed or are engaged in a musical education for the operatic stage. Each applicant must submit a recording of his or her voice (not over 10 minutes in length) and fill out an official application blank. to be returned before Oct. 15, 1960, to: Opera Guild Auditions Board, WGN, Inc., 441 N. Michigan Ave., Chicago 11, Ill.

CONTESTS—Composers

■ The Friends of Harvey Gaul, Inc., and Carnegie Institute of Technology have announced the opening of the 14th annual nation-wide composition contest. An award of $300 is offered for the best piano solo, not to exceed ten minutes. Only compositions not previously published are eligible for consideration by the judges.

The Friends of Harvey Gaul was founded immediately after the noted organist, choirmaster and composer's accidental death in 1945. In 1960, the administration of the composition contest became a joint venture of the organization and Carnegie Institute of Technology.

The rules for the 1960 contest specify that each composition must be signed with a nom de plume on the outside. All manuscripts must be in ink or photostatic copy. Compositions remain the property of the composer and will be returned provided return postage is sent and no tapes or recording will be accepted. More than one composition may be submitted, but the entry fee of $2 must accompany every manuscript.

Composition must be submitted on or before Nov. 1, 1960, to The Harvey Gaul Contest, Department of Music, Carnegie Institute of Technology, Pittsburgh 13, Pa. The judges reserve the right to withhold prize money in the event no composition is of sufficient merit and their decision will be announced at the semi-annual meeting of the Friends of Harvey Gaul in April, 1961.

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The Montalvo Music Award, a trophy for the best short, unpublished song setting, will be made at the Villa Montalvo, Saratoga, Calif., on June 5. The prize-winning work will be performed. One MS only shall be submitted by each contestant—a short classical setting to a poem, for voice with piano accompaniment. Two identical copies, not carbons, of the work were required, to be sent to Carl Lundstrom, 120 Vista Del Monte Dr., Los Gatos, Calif., with entry fee of one dollar. The composer's name and address must not appear on the MS, but be typed on a separate sheet with the title of work and pseudonym used, and be placed in a sealed envelope on which is written the title of the work and the pseudonym. The contest is held under the auspices of the Edwin Markham Poetry Society of San Jose, The Casual Arts Club of Los Gatos, and The Inkers, of San Jose.

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■ The Composers Press offers a royalty contract for the winners of their 1960 Publication Award Contest. Subjects for compositions are as follows: (1) Woodwind Duet or Trio (without piano); (2) Trumpet or Trombone Duet; (3) String Duet or Trio (without piano); (4) Anthem; (5) Piano Teaching Piece, 1st, 2nd or 3rd Grade; (6) Violin Teaching Piece (easy). Entry fee is $2 in each of classes (1) to (4) and $1 in classes (5) and (6). A sealed envelope containing the name and address, and carrying on the exterior the pen name or identifying mark of the composer must be attached to each manuscript. Final date for submitting manuscripts to The Composers Press, 1211 Ditmas Ave., Brooklyn 18, N. Y., is Nov. 15, 1960.

CONTESTS—Performers

■ The Cleveland Orchestra is again inviting applications for a Kulas Fellowship program providing advanced training for young conductors under Musical Director George Szell, it was announced by Frank E. Joseph, president of the Musical Arts Association there. Owing to a generous grant from the Kulas Foundation, two fellowships are being offered during the 1960-61 season. Fellowships are open to serious musicians of any country who have had professional conducting experience and who have not reached their 40th birthday. Each grant carries a stipend of $1,000 to help defray living expenses. Fellowship winners from abroad may receive an additional grant to cover a portion of traveling expenses. Fellows will be invited to attend all rehearsals, concerts and recording sessions of the orchestra, and to observe all facets of its administration, such as program planning, engagement of artists, preparation of program notes, publicity, and librarianship, touring and transportation. Under certain conditions, a Fellow may travel with the orchestra on tour, with all expenses paid. The conducting of one of the 1960-61 Sunday afternoon Twilight Concerts may be shared by the Kulas Fellows under the personal guidance of Mr. Szell.

Applicants should send programs they have performed, letters of recommendation from musicians of repute, and a complete history of training and experience to A. Beverly Barksdale, manager of the Cleveland Orchestra, Severance Hall, Cleveland 6, Ohio, before Aug. 1, 1960.

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Amateur musicians, singers and batonists from throughout the United States and Canada will compete in talent contests to be conducted as part of the Chicagoland Music Festival, sponsored by Chicago Tribune Charities, Inc., on Saturday night, Aug. 20, in Soldiers' Field, Chicago. Participating will be some 7,000 amateur and professional singers, musicians and other entertainers, Philip Maxwell, festival director, states. Included in this cast will be winners of talent competitions being held in Chicago and at 13 preliminary festivals in midwestern cities. Separate competitions will be held for operatic and popular vocalists, choral groups, concert and accordion bands, baton twirlers, and piano and accordion soloists.

For further information, address: Anthony Marcin, Tribune Square, Chicago 11, Ill.

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The Washington International Bach Festival will hold competitive auditions for young piano students in the performance of works by J. S. Bach. They are open to all American students, to foreign students studying in this country, and to the students of any other country. The auditions date is May 8, 1960. There will be three classes of contestants: Junior (7 to 12 years); Intermediate (13 to 16), and Senior (17 to 20 years). A board of judges will choose the winners. Medals and small cash prizes will be awarded. Application blanks and other details may be had by writing to: Miss Raissa Tselentis, Chairman, Washington International Bach Festival, 3230 O Street, N. W., Washington 7, D. C.

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Auditions will be held during May, June, and September at the New York College of Music, 114 East 85th Street, for string scholarships to begin in the Fall semester (September). Students of high school and college ages are eligible for full or part-time scholarships in the Bachelor of Music degree and Diploma programs or preparatory division. Violinists, violists, 'cellists, and double-bass players will be accepted where qualified. Auditions are by appointment, and will be held for individual applicants.

DIANA STEINER

Violinist, winner of 1959 National Federation of Music Clubs Young Artist Award; W. W. Naumburg award of N. Y. Town Hall debut, Friday Morning Music Club of Washington, D. C.

Address: 737 Revere Road, Yeadon, Penna.

EDNA WILLIAMS

Soprano

1959 winner of the

JOHN HAY WHITNEY FELLOWSHIP

224 S. Michigan Ave., Chicago, Ill., Rm 716

Three Companies Offer New Dance Productions

By ROSALYN KROKOVER

We have seen conflicting performance dates in our time, such as over-lapping seasons of two major ballet companies, but this spring we have had that plus two weeks of Martha Graham and her company. This situation is caused mostly by the theatre problem. Generally, none is available until late spring; then everyone rushes in at once. Who wants to wait until the hot summer?

This season went something like this: the New York City Ballet opened a four-week season on March 29, which extended through April 24. Then along came the American Ballet Theatre on April 19 at the Metropolitan Opera House. Its run is for three weeks, ending on May 7. The Graham company moved into the 54th Street Theatre on April 25 for a two-week season. (True ,the New York City Ballet had the field to itself for three weeks, but from then on it became a made scramble for the dance-loving public.)

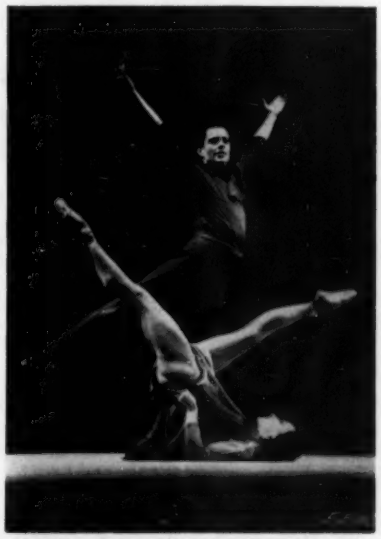
Since all three companies are leading forces in American dance, it is difficult to go on record in saying what was most important. For those who have an affinity for Balanchine choreography and the New York City Ballet, which have become synonymous, "The Figure in the Carpet" would stand out. For those who have lived with the ups and downs of the American Ballet Theatre, and are grateful for the many great performances of the classics and its adventurous policy toward choreography, the reorganization of the company, which made possible the 20th anniversary season at the Metropolitan Opera House, is the thing. And for the modern dance enthusiast, what could be more exciting than a season by Graham?

■ Granting all credit where credit is due, this department, for many reasons, has to give the nod to the American Ballet Theatre season. First of all it had the courage to take on the almost insurmountable task of reorganizing a company that had been disbanded for quite some time. It prepared over 20 ballets, two world premieres, and opened "cold" in New York.

A strong roster of dancers was assembled, including Nora Kaye, Erik Bruhn, Lupe Serrano, John Kriza, Scott Douglas, Ruth Ann Koesun, Royes Fernandez, Ady Addoor, Tommy Rall and an attractive young corps. The guest artists were the French ballerina Claude Bessy, the inimitable Alicia Alonso and Igor Youskevitch.

True, the company was slow getting started, but by the third night there was a "Giselle" that would be a credit to any company, thanks to Alicia Alonso and Royes Fernandez, who substituted for Erik Bruhn. Bruhn had injured his food during rehearsals and did not appear at all during the first week. Fernandez also took over Bruhn's role in Birgit Culberg's "Lady From the Sea," which had received its premiere on the previous night.

As in her other ballets seen here, Miss Culberg is again concerned with telling a story through dance, this one being inspired by the Ibsen play. The music was by Knudaage Riisager, with scenery and costumes by Kerstin Hedeby. The leading roles were taken by Lupe Serrano, Glen Tetley and Fernandez. It was obvious that there was many a slip during the first performance, especially in lighting cues. However, even under the best circumstances it would not be a great ballet, for the action is too much on the surface, and except for a few passages, the movement is derivative and without a great deal of distinction. It is a *tour de force* for Lupe Serrano. She is on stage as the curtain goes up and remains so for virtually the entire ballet; she is a compelling figure throughout.



LUPE SERRANO *and* ROYES FERNANDEZ *in Birgit Culberg's "The Lady from the Sea" with the American Ballet Theatre.*

One of the truly great performances in ballet took place on April 22, when Alicia Alonso and Igor Youskevitch danced the Grand Pas de Deux from "Don Quixote." This was not just a spectacle of virtuosity. It went far beyond that. Alonso danced with an elegance, stylistic perfection and warmth that is rarely seen. Her dancing was a memory to treasure.

At left, MARTHA GRAHAM *as Clytemnestra recoils before avenging Orestes.*

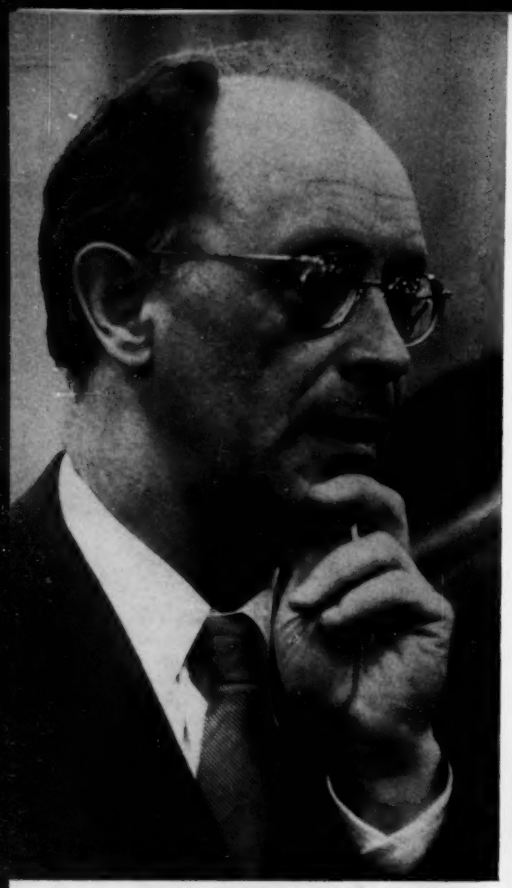
Scene from the New York City Ballet's new work, "The Figure in the Carpet."

■ The big event of the New York City Ballet season was a new large-scale Balanchine ballet called "The Figure in the Carpet." This extravaganza was presented in honor of the Fourth International Congress of Iranian Art and Archeology, which opened in New York City on April 27. The underlying ideas and the sequence of the scenes in the ballet were suggested by Dr. Arthur Upham Pope, director of the congress. Scenery, costumes and lighting were by Esteban Frances.

There were five scenes—"Sands of the Desert," "Weaving of the Carpet," "Building of the Palace," "Gardens of Paradise" and "Apotheosis, Fountains of Heaven.' The ballet was set to Handel's 'Royal Fireworks" and "Water Music." Balanchine's choreographic approach here is similar to many of his other ballets. He weaves intricate patterns for the dancers and keeps everything moving smartly along for about an hour. Handel's music is danceable, and Balanchine has no trouble keeping up with it. It was the production, though, that gave the flavor of the ballet. The music and dancing, for the most part, could have related to any number of ideas. About the only connection with Handel's "Water Music" was the finale, complete with spraying fountains. Just about the entire company, led by Violette Verdy, Melissa Hayden, Jacques d'Amboise, Diana Adams, Francisco Monfion, Edward Villella and Judith Green, took part. All danced magnificently.

■ Martha Graham opened hew two-week season at the 54th Street Theatre on April 25. She chose her full-length production of "Clytemnestra" for the first performance. The company, a strong one, was headed by Helen McGehee, Ethel Winter, Yuriko, Bertram Ross and Paul Taylor.

One thing one is always assured of at a Graham performance; a high degree of theatrical professionalism and a group of skilled dancers dedicated to Graham's philosophy of movement. This performance was no exception. Bethany Beardslee, soprano and Grant Williams, tenor, were the singers for the striking Halim El-Dabh musical score, and Robert Irving was the conductor. Two further premieres scheduled for the season are "Alcestis" with music by Vivian Fine and "Acrobats of God," set to music by Carlos Surinach. The sets are by Noguchi.



SERKIN:

. . . Some thoughts about Music

By RICHARD O'HARRA

TRADITIONALLY, the pianist is preoccupied with piano repertoire, the 'cellist with the literature for the 'cello, the singer with opera and song. In the popular mind, the musician is categorized either by his own musical attitude, by his public, or by the critics. But occasionally there comes into our midst an artist whose outlook is an all-embracing one, whose talents are fully developed, and whose sense of perspective is not bound by the limits of a musical period, a style, or even the repertoire confines of his own chosen instrument. Such an artist is Rudolf Serkin.

Internationally known and admired as he is for his performances of the solo, chamber, and concerted works of Mozart, Beethoven, Haydn and Brahms, Serkin is motivated by a force which can only be termed catholic in that word's most literal sense.

"It is only by chance that I am a pianist; I might have been a violinist, a 'cellist, or a singer. The important thing is to make music! One's decision is only ultimately influenced by an inherent instinct toward some particular mode of expression."

These words came as something of a surprise to the ears of this writer, who had long thought of Rudolf Serkin as an arch-specialist, an artist dedicated exclusively to the classical and romantic keyboard masters. A common misconception — one quickly dispelled by the sure realization that there is no room for a precept so confining in the mind of Serkin. No pedant preaching a limited gospel, he is as drawn to modern music as to the standard repertoire.

"Before I came to America, I played modern music all the time, and for a good reason. I had been a student of Arnold Schönberg."

■ The natural question was: Why then do you usually bypass the moderns in your American programs? The answer was direct and revealing:

"There came a time in my musical life which could only be called a crisis, a time for close self-scrutiny. What really meant the most? What music said the most to me? The result is self-evident—and yet I am incapable of inhabiting a pigeonhole. At this very moment, tapes from my last recording session, works by Prokofiev and Max Reger, are waiting for play-back approval."

Serkin's recent performances of the First Bartok Piano Concerto, with Reiner and the New York Philharmonic and with Reiner and the Chicago Symphony, were unqualified triumphs. The work, virtually lost from American orchestras' repertoires since the late 1920's when Bartok himself played it, was described by Chicago *Tribune* critic Claudia Cassidy as "demoniac, as inaccessible to all but the justifiably intrepid as a contemporary Sleeping Beauty surrounded by briars and barbed wire." His success with this cruelly difficult work inspired one New York music critic to announce that he was going back for a second hearing.

. . . "And Marlboro, a project very close to my heart, is further evidence of a new manifestation now taking place," said the pianist.

The extent of Serkin's preoccupation with "all music" now became indisputable. For the past several summers, reports have reached the nation of the exciting performances and training regimens instituted in the small Vermont village of Marlboro, where an informal festival had produced a remarkable musical efflorescence.

"What you have heard is true. At Marlboro, we do not feature music for solo performers. Chamber music, both instrumental and vocal, is what is emphasized. Furthermore, we have no conductors even for works of the size of the Beethoven Choral Fantasy, for example."

Enthusiastic about his Vermont summers, Serkin revealed another character trait which the sensitive observers in his audiences must already have sensed: a sincere humility that accompanies all his musical endeavors.

"I am not the sole force behind Marlboro. I am only one of many who wanted such a musical haven, a place where musicians could gather and make music together, renewing acquaintance with the full repertoire of chamber music, large works and small ones, classical and modern, instrumental and vocal. We are not subsidized, you know. We conduct a school only in the sense that professional musicians pool their artistic resources."

■ Serkin's answer to one of the old questions: what did he think of the American response to serious music, absolutely characterized this amiable man.

"I recall a concert in Germany of Schönberg's music which ended with umbrellas and canes flying. Such a thing could never happen here. Americans are too polite, and—just as important, perhaps *more* important — they are musically too serious, too interested in everything new."

As Serkin reveres a Schnabel or a Toscanini of the immediate past, his energy and sincerity and intellectual curiosity force any listener into the future. He is astonishingly responsive to public taste, to what musical art can and may bring forth. Of present talent, abounding in this country as never before, Serkin's enthusiasm borders on the rapturous.

"Such genius, all in one place; such unlimited evidence of the endowment from Heaven! And most of them have participated already in the Marlboro

Festival. Nor is the talent exclusively instrumental. I cannot see that instrumentalists have any exclusivity on musicianship. At Marlboro, we did Hindemith's very difficult 'Die Junge Magd,' no easy undertaking. The young mezzo-soprano was splendid. Musicianship was just as present among the violinists or the woodwinds, even without a conductor."

The basic conception of his art and his outlook upon music and musicians is thereby manifest. The tradition, of which we hear so much, the clichés thrown about so carelessly by harried critics and inadequate teachers become meaningless. The truth lies in the mind of the all-comprehending talent supported by complete mastery of technique, knowledge of the composer and his desires, and the truth spoken by music itself, stated according to the limits and requirements of its own form. Serkin knows these universal facts, and his musical achievement is based upon them, along with an almost childlike sincerity which inspires every move toward the full realization of the musical idea.

■ This musician's studio was tangible proof of his remarkable, understanding mind. A large room, white with many windows, an enormous Steinway which stood clear of all walls, chairs and shelves. One wall, broken by an antique marble fireplace, held banks of shelves upon which stood the world's great piano music in magnificent bound editions. Interspersed lay original manuscripts and ordinary sheet music, vocal scores of rare works and handsome facsimile editions. One in particular was conspicuous — Schubert's first draft of "Die Winterreise," a work which belonged in such an atmosphere.

With pride, Serkin chose a volume. It was Mendelssohn's "Travel Journal" with illustrations in watercolor by the composer himself.

"Here is a copy of a late Rossini cantata, 'Missa Solennelle.' I knew that he had scored it for two pianos, harmonium and four solo voices, but try as I might, the second piano part could not be found, until at last one library in Italy reported its being in their collection. Could I have a photostat? Only if I would come there and play a recital.

"The Rossini work was planned for Marlboro; I had to go and play. Well, I did go, and I got the photostat." Here: the tireless search for the accurate, the composer's original idea.

His work at the Curtis Institute, where he is Head of the Piano Department, his guiding hand at Marlboro, and his unchallenged position as a performing artist without peer, all go toward showing the complete man who, in our time, approaches the unique among the artists of the world. The genius of Serkin can be likened to a jewel of many facets, all contributing to the brilliance of the stone, and like a rare diamond, is unto itself complete—incomplete by the artist's own judgment, but self-evident by his record of achievement.

Naumburg Foundation Expands Aid to Music and Musicians

The board of directors of the Walter W. Naumburg Foundation announced extensive changes in its program for advancing the careers of outstanding young musicians and for promoting contemporary music. Under the new program, young instrumentalists, selected in biennial competitions, will be offered the most comprehensive support in the launching of their artistic careers, both in the United States and abroad, ever made available to a competition winner in the United States; American conductors will be prominently presented with a major orchestra and given financial assistance; and works by American composers will be commissioned, commercially recorded and distributed in the United States and abroad.

Cooperating with the Foundation to give these plans maximum impetus and effect will be the New York Philharmonic, Columbia Records, Inc., the Herbert Barrett Management and the United States Information Agency.

In New York the recipients of the Foundation awards in each category will be heard in a special mid-winter week of non-subscription concerts given by the New York Philharmonic at the Lincoln Center for the Performing Arts. Though the Philharmonic has given special concerts of various kinds over the years, this will mark the first time that the Orchestra has devoted such an extensive period to special concerts.

Competitions for instrumentalists will be held biennially and will alternate between solo strings (violin, viola and 'cello) and piano. A special program for young singers is being developed by the Foundation and will be announced next year. The first auditions, which will be for stringed instruments, will begin the week of Oct. 17, 1960. The winner will receive awards approximating a dollar value of $25,000, including a cash award of $5,000, a two-year management contract with Herbert Barrett Management, a fully subsidized European and American concert tour prior to an appearance with the New York Philharmonic during a special week of non-subscription concerts; a solo recital in New York City, and a recording for Columbia Records. The jury is in the process of formation. Musicians who have already accepted the invitation to serve as judges for the first competition are: Leonard Bernstein, Paul Doktor, Lillian Fuchs, William Kroll, Leonard Rose, Gregor Piatigorsky, Oscar Shumsky, Isaac Stern and Efrem Zimbalist.

Beginning this year, the Foundation has instituted a commissioning program of works which will be required of all performers in the instrumental competitions. The first composers to be commissioned under this plan are Easley Blackwood, Alexei Haieff, Andrew Imbrie and Vincent Persichetti. The Foundation will also continue, in association with Columbia Records, its program of recording American works. An orchestral and a non-orchestral work will be selected biennially for recording, the orchestral work to be recorded by the New York Philharmonic.

The Foundation plans to make up special sets comprising the recordings and scores of Naumburg Recording Prize works to be distributed to universities, libraries, and radio stations throughout the world. This plan will be carried out in cooperation with the U. S. Information Agency.

The Foundation will expand its program and inaugurate a new plan to promote the acceptance of American conductors. The award will be made every second year to a conductor of proven abilities selected by a jury of distinguished conductors, performers, composers and educators, and will include a cash award and the opportunity to conduct two complete concerts by the New York Philharmonic.

International Guitar Festival Planned

The first International Festival for Guitar will be held at Greenwood Lake, N. Y., June 17 through 19 under the auspices of the International Festival Association and of the Vocal Centre Concert Management of New York City. The festival site, a short distance from New York, will be given over for the three days to all types of guitar playing, including classic, flamenco, folk, jazz, and international exotic instruments of the guitar family. There will be contests and appearances by about 150 performers in this field.

Puerto Rico Announces Fourth Casals Festival

The fourth Pablo Casals Festival will be held from June 3 to 22 in the University of Puerto Rico theatre (which is air-conditioned). Casals will play 'cello works and conduct many of the Festival Orchestra performances, with Alexander Schneider as assistant conductor. The list of soloists appearing in the series includes Claudio Arrau, Mieczyslaw Horszowski, Wilhelm Kempff, pianists; Christian Ferras and Mr. Schneider, violinists; Andres Segovia, guitarist; Walter Trampler, viola; John Wummer, flutist; Nicanor Zabaleta, harpist; Graciela Rivera and Maria Esther Robles, sopranos; Maureen Forrester, contralto; Leopold Simoneau, tenor; Fague Springmann, baritone and choral director; the University of Maryland Chapel Choir; Juan Jose Castro and Hugh Ross, guest conductors. In addition to Bach, the composers to be heard include Beethoven, Mozart, Handel, Rameau, Brahms, Mendelssohn, Corelli, Weber, Frescobaldi; the two Scarlattis, Vivaldi and Dvorak. Choral works will play an important role this season, with performances of Brahms' "German Requiem" and Alto Rhapsody, Haydn's "Seven Last Words" (choral version) and Beethoven's Fantasy for piano, chorus and orchestra.

On the Cover

SCORE, BATON AND KEYBOARD

Dora Perelmann's Career Spans Three Phases of Musical Activity

ON March 29, 1960 the stage of Carnegie Hall housed an unusual concert. The players of the orchestra were the standard male variety, complete with starched shirts and tail suits—in fact, some 60 players from the Symphony of the Air, which once was the proud domain of the lamented Toscanani.

But when the conductor stepped from the wings, the audience saw—instead of a well-barbered and shining masculine batonist — an energetic woman in a black suit and skirt with a butterfly bow, who approached the task of conducting with energy and skill. This was Dora Perelmann, whose *métiers* include also those of composer and pianist.

She launched the players with *élan* into Mendelssohn's "Fingal's Cave" Overture, and through the course of this melodious musical journal (inspired by the composer's trip to the Hebrides), she guided their course with precision and spirit.

After the applause quieted, there was a pause. Soon Miss Perelmann re-appeared with soloist Evelyn Greene, coloratura soprano, to lead the world premiere of her own tone poem "L'Oiseau du Paradis," Op. 35. After its exotic measures had died away, the third facet of the gifted musician was shown, when she played the solo part in her Concerto No. 1, for Piano and Orchestra (F minor, Op. 19), also a premiere, with Vincent la Selva directing. She also conducted the Beethoven Fifth—a full and rewarding evening's work.

The April 2 issue of *Novoye Russkaye Slovo*, New York Russian-language newspaper, said of her work on that occasion: "Dora Perelmann proved in this concert to have a virtuoso versatility. It seldom happens that one finds in one person a gifted composer, a talented pianist and a good conductor." It added that she showed "mastery in orchestration" and "caught the grace and elegance" of the story in her tone-poem.

■ We took the opportunity, the other day, to ask Miss Perelmann for the story of her musical life and training (for obviously there must have been a considerable period of preparation for all this versatility and ability).

"I was born in Leningrad" she said, "and my parents were both musical. My father, a doctor, played the piano, and my mother was a fine pianist. Being Polish, she was particularly fond of Chopin's music, of course—and I gained my love for this composer's works from her. I began to study piano at seven in St. Petersburg, where we were then living. My first instructor had studied under a pupil of Anton Rubinstein, and so I had my interpretation, as they say, direct from the source. My mother did not want me to become a 'wunderkind' and kept me from early appearances, though I also had shown a talent for composition. Some time later Felix Blumenfeld, leading professor of piano at the Conservatory in that city, heard me play, and after a period of preparation with one of his assistants, took me into his classes.

"The period in St. Petersburg is musically very vivid in my memory. I recall that the first opera I heard was Rimsky-Korsakov's 'The Invisible City of Kitesch,' performed with much splendor at the Maryinsky Theatre. This awakened the urge in me to be a composer. I also saw the then seven-year-old Willy Ferrero lead an orchestra—and my conducting aspirations burgeoned, too!

"Shortly after I graduated from the Musical Academy, I entered the class of Nadezhda Gohuboskaya in piano at the St. Petersburg Conservatory. There I also studied composition with the famous composer Glazounoff and with Max Steinberg, a son-in-law of Rimsky. On completing my studies, I won the artist's diploma. I also studied privately with Leonid Nikolaeff.

"After that I was sent to Berlin to study piano with Egon Petri and then to the State Academy of Music in Vienna, where I won conducting scholarships under Weingartner and Krips and in piano with Emil von Sauer.

"You know, at the end of the course there the conductors are required to prove their mettle by leading the Academy Orchestra. The previous year a young man student of Weingartner's had, I was told, flopped rather badly, so they were a bit nervous when I stepped to the podium! However, the performance of Schubert's Unfinished went very well, I am happy to say.

"There was an interlude when I came to the U. S. and studied further with Fritz Reiner at the Curtis Institute of Music and later also studied at Juilliard School. My experiences here also included a period with Moriz Rosenthal and his wife Hedwig, who told me some wonderful stories and traditions of the masters they had known. I also worked for a time with Joseph and Rosina Lhevinne.

■ "Of great interest to me was my first trip to Israel, where I appeared as conductor and pianist and composed my first ballet, 'The Night Violet's Dream,' out of which I draw a suite for orchestra. Later, in the U. S., on the advice of Anton Dolin (I was then working for the Ballet Theatre), I revised the music and used it in 'Oiseau du Paradis,' which I conducted in my New York concert recently. This is based on Wilde's "The Nightingale and the Rose.'

"In 1936 and 1937 I went to Salzburg for further work in the Mozarteum in that enchanted little city. I lived in a house once occupied by the pianist and composer Hummel, very near to the one in which Mozart was born. I went out in a small boat on the River Salzach one day, and was so busy studying my scores, that I didn't notice I was being buffeted rather strongly by the wild current. But on hearing shouts from the shore I managed to get back again to land.

"I must tell you how I occupied a unique place one day when Toscanini conducted Brahms' Fourth at the festival in Salzburg. It was on top of the organ console, since tickets were at a premium! As this was situated rather high in the hall, I wasn't discovered until after the concert. But I had had the inspiration I had come to find, and didn't mind a little scolding!

"Now—after all this varied pilgrimage—I am in America again. And I must say that I am enjoying the wonderful musical advantages of this country enormously. I plan to continue my appearances as conductor and pianist, and meanwhile I am having some works published too. My piano solo piece, 'Vision Victorieuse,' was brought out some time ago by Edward B. Marks Music Corp., under my *alter nomen* of Dora Pearl-Mann, in its Contemporary Composers Series."

As they say in the busy American world, Dora Perelmann is not one to let any grass grow under her musical feet, and more exploits may confidently be expected from her.

R. M. K.

International Music Council Forming Folk Music Archives

A plan for an archives of authentic folk music from every country is now being implemented by the International Music Council, according to Jack Bornoff, its executive secretary, who recently visited New York during a tour of North and South America.

This organization, founded in 1949 by UNESCO is a non-political, international artistic alliance which now includes 33 national branches. Its headquarters are at UNESCO House in Paris. The National Music Council of the U. S., of which Edwin Hughes, of New York, is the executive secretary, is a member of the IMC. Also affiliated are a number of musical organizations, including the International Society for Contemporary Music, the International Musicological Society, the Folk Music Council, the International Society for Musical Educations, and other groups.

The folk music catalogue is being compiled from recordings from various sources, including the listings of commercial firms. Especially interesting is the music of Oriental countries, among which India and Iran, among others, are already represented, with others to follow. Baerenreiter Verlag, of Cassel, London, and New York will publish the recordings of this music. It is proposed to send a copy of the catalogue to every customs official in the various countries and secure free entry for these recordings.

The International Music Council sponsors the Semaines Musicales de Paris, a biennial festival in the French capital which presents the music and art of many countries. The next one will be held Sept. 26 to Oct. 24 next, with performances in many theatres and concert halls of the city. Among the composer-conductors who will appear is Carlos Chavez of Mexico, who will conduct the Orchestre National in music of his country.

■ Mr. Bornoff's visit to the Americas, he stated, "was to establish better links between the IMC and its UNESCO-based headquarters and the musicians and music groups which represent us on this continent. In the U. S. and Canada, the IMC is represented by well-organized and powerful groups and the National Music Councils of these countries in principle act as links between the musical activities of each of these countries, all of them, and ourselves. But few of the countries of Latin America had been able to provide us with the kind of contact we need in order to help us in these tasks. The journey I have just undertaken . . . to Cuba, Venezuela, Brazil, Uruguay, Argentina, Chile, Peru, Colombia, Panama served to make the IMC better known. Some of the projects which I was able to discuss, with leading musicians and governmental aides, will introduce the contemporary music of other continents to Latin America, and give the composers of South American countries the opportunity of being performed outside their frontiers, not only through 'live' recordings but by means of radio performances and gramophone recordings. We shall also expect from Latin America an important contribution to a new international anthology of folk music on records, which we are about to embark on. In all these activities, we shall collaborate more closely than we have done with the Inter-American Music Center, which was created by the Pan American Union and has its headquarters in Washington.

"There is still a lot to be done, to make our work better known in North America. We should like the American public to know of our International Rostrum of Composers—an exchange project of contemporary works through radio, our efforts to have the classical music of Oriental countries recorded and performed in the Occidental world, and our work in collaboration with TV organizations."

■ Among the projects that the IMC is advancing is the exchange of taped recordings of new music between the national branches. Every year each nation now enrolled sends a half-hour of recordings of its new music to the Paris headquarters. There is an annual meeting at UNESCO House of the broadcasting heads of the national groups. They are pledged annually to broadcast at least six works of other countries—if not "live" performances, then using these tapes, which may be borrowed for the purpose. Since there are now some 18 or 20 stations involved in the program, there is a growing interchange of national music. The IMC publishes a bulletin, "The World of Music," six times a year in English, French and German.

Active in the television field, the Council last season arranged a conference of music directors in this field at Salzburg, at which taped televised versions of operas from various countries were exhibited. The U. S. was represented by Peter Herman Adler, music director of the NBC Opera, whose production of "Salome" was shown.

R. K.

Chicago Lyric Opera Will Add to 1960-1 Repertoire

"The Marriage of Figaro" will be presented by the Chicago Lyric Opera next fall with Josef Krips as musical director, and a cast including Elisabeth Schwarzkopf as the Countess, Eberhard Waechter as the Count in his U. S. debut, Rita Streich as Susanna, Walter Berry as Figaro, his wife Christa Ludwig as Cherubino, Fernando Corena as Bartolo, and Martha Lipton as Marcellina. Christopher West, of Covent Garden and the Munich Opera, will be the stage director, and the decor created by Gerald Ritholz for the production of the work in 1957 will again be used.

The company will revive Giordano's "Fedora," conducted by Lovro von Matacic, and present "Tosca" under Gianandrea Gavazzeni's baton, both starring Renata Tebaldi, Giuseppe di Stefano and Tito Gobbi.

"La Boheme" will be restored after absence since 1957, with Gavazzeni conducting and a cast including Richard Tucker; Renata Scotto, soprano, and Renato Cesari, the last two making American debuts; Ferruccio Mazzoli and Fernando Corena. "Carmen" will be repeated this season, but with Robert Merrill as Escamillo.

The artists announced for other works include Margherita Roberti and others.

"Simon Boccanegra," revived in 1959, will again be sung, and Renata Tebaldi will be heard in her first Chicago assumption of the role of Amelia. Messrs. Tucker, Gobbi, Mazzoli and Cesari will also appear in the work, which will be conducted by Gavazzeni and directed by Carlo Maestrini.

"Die Walküre" will be revived after four years' absence, with von Matacic conducting and a cast including Birgit Nilsson, Gré Brouwenstijn, Christa Ludwig, Jon Vickers, Hans Hotter and William Wildermann, with Christopher West as stage director.

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Some Music Festivals In 1960

AMERICAN

ALASKA

Anchorage Festival: two weeks in June. Choral, orchestral, recital events.

ARKANSAS

Inspiration Point Opera Workshop Series: given at Eureka Springs June 20-July 29; also symphony and concert band.

CALIFORNIA

Carmel Bach Festival: held in late July. Auspices: Denny-Watrous Mgt. Box 282.
Greek Theatre Operetta Season: Los Angeles. July and August.
Hollywood Bowl Concerts "Under the Stars": Hollywood Bowl Orchestra, guest conductors and soloists. George A. Kuyper, manager. July and August.
La Jolla Concerts: weekly concerts, June to August.
Los Angeles Civic Light Opera Series: Los Angeles, April through Sept.
Los Angeles Music Festival: given in June under auspices of University of Los Angeles. Franz Waxman, dir. Concerts and recitals. Mgt.: Huttenback Artists Bureau, 432 Philharmonic Aud., Los Angeles.
Music at the Vineyards: Summer concerts near Saratoga, Calif. Ferenc Molnar, musical director; June 26, July 31, Aug. 28, afternoons.
OJAI Festival: May 21, 22, 28, 29, 30. Lawrence Morton, artistic dir.
Pacific Coast Music Festival: Concert series at Santa Barbara in June. Office: 3 West Carrillo St., Santa Barbara, Calif.
Redlands Festival: summer concert series at Redlands. Mrs. George E. Mullen, president.
San Diego Symphony Summer Series: given in Balboa Park during summer. John Barnett, conductor.
University of California at Goleta: May 8-10 Contemporary Music Festival.
Villa Montalvo Summer Festival: recital and opera series at Saratoga, Calif. July and August. Mrs. Byron Stark, manager.

COLORADO

Aspen Festival: June 21-Aug. 30. Izler Solomon, festival director and conductor of orchestra. Norman Singer, executive director and dean of music school. Opera Workshop productions, three concerts weekly. New York office: 161 West 86 St.
Central City Festival: June 25-July 23 productions of operas in Central City Opera House. Emerson Buckley, musical director. Manager: Donald Sophlet, 1420 Court St., Denver, Colo.
Red Rocks Music Festival: concerts in Red Rocks Natural Amphitheatre near Denver by Denver Symphony in July and August. Saul Caston, conductor. Helen Black, manager, 310 Mercantile Bldg., Denver, Colo.

CONNECTICUT

American Dance Festival, New London: August 13-16, series presents faculty members of Connecticut School of the Dance and noted guests.
Fairfield University Concerts: Music under the Stars, mid-July to mid-August.
Silvermine Guild Chamber Series: mid-July to late Sept.
Connecticut Pop Concerts: Music under the Stars: Connecticut Symphony, Bridgeport. July and August.
Connecticut Valley Musical Festival: recital series at Deep River, July-August.
Music Mountain Chamber Music Series: given by Berkshire String Quartet at Falls Village, July and August.
New Haven Starlight Festival: Chamber Music Series at Saybrook College Court, Yale University, end of June to mid-August.
New Haven Pop Concerts: July and August, under auspices of New Haven Junior Chamber of Commerce. Address: 152 Temple St.

DISTRICT OF COLUMBIA

Carter Barron Amphitheatre Series: opera, ballet and concerts in the summer at Carter Baron Amphitheatre. Address: 1110 Seventh St., N. W., Washington, D. C.

FLORIDA

Florida Folk Festival: May 2-4 at White Springs, Fla.

HAWAII

Starlight Concerts, Waikiki Shell: Honolulu Symphony Orchestra, Aug. to Oct.
Honolulu Opera Association: series beginning Dec. 6, 1960, at McKinley Auditorium, Honolulu; Gilbert Zimmerman, musical dir., Guido Salmaggi, artistic dir.

ILLINOIS

Chicagoland Music Festival: Soldiers Field, Chicago; contests and concert, Aug. 20.
Grant Park Summer Concerts: series in Grant Park by Grant Park Symphony Orchestra.
North Shore Festival of Arts: four concerts and one dance program, late April to mid- with guest conductors and soloists, June 22-Aug. 14. Auspices of Chicago Park District; Walter L. Larsen, managing director. May, in Winnetka and Wilmette, Ill. Auspices: North Shore Festival Association, 606 Central Ave., Wilmette, Ill.
Ravinia Festival: Ravinia Park near Chicago, from June 28 to August 5; Walter Hendl, artistic director; orchestra series and other events with guest conductors and soloists. Chairman of concerts, Howell W. Murray.

INDIANA

Fine Arts Festival: May 21-30 at Fort Wayne, under auspices of Fine Arts Ass'n.

IOWA

Cornell College Music Festival: May 5-7 at Mt. Vernon, Ia., by the Cornell Oratorio Society, Paul Beckhelm, mus. dir., and Chicago Symphony, with soloists.

KANSAS

Fine Arts Festival: April 25-May 1, Univ. of Wichita.

KENTUCKY

Bardstown: beginning June 24 for 6 weeks, outdoor perfs. of "The Stephen Foster Story," at Talbott Amphitheatre, nightly, except Mondays.

LOUISIANA

Crescent City Concert Ass'n. Pops: orchestral concerts in June and July. Manager: Walter Tanny, 709 Whitney Bank Bldg., New Orleans, La.
Experimental Opera Theatre of America Series: April 21-May 14. Operas performed by the organization, an affiliate of the New Orleans Opera House Association. Renato Cellini, director.

MAINE

Blue Hill: Chamber Music Series at Kneisel Hall, July 4-Aug. 29.
Camden: concerts at Summer Harp Colony (Carlos Salzedo, director); early July to late August.
Hancock: chamber music and orchestral concerts at Pierre Monteux's Estate and Master Class for Conductors, early July to late August.
Kennebunkport: Arundel Opera Theatre performances, early July to mid-September.
Springvale: chamber music concert series at Berkeley Summer Music School.

MASSACHUSETTS

Andover: Concerts and organ recital series at the Andover Organ School, three weeks in August.
Boston: Festival of Arts in the Public Gardens, from June 4 to 19. Charles River Esplanade Concerts, outdoor concerts by Boston Symphony, end of June to mid-July. Boston Jazz Festival, Fenway Park, three days in late August.
Ipswich: Castle Hill Concerts, chamber music, dance and jazz lists, early July to late August.
Lenox: Berkshire Festival at Tanglewood, by the Boston Symphony, Charles Munch musical director and guests, also chamber music programs and opera, three days at end of each week, July 3-Aug. 14.
Pittsfield: South Mountain Chamber Music Festival, late July to late August.
Brandeis Festival of the Creative Arts: Brandeis University, Waltham, series of opera and concerts, symposia, etc. June.
Coonamessett Music Society Festival: September, Woods Hole. Address: Box 145, Woods Hole, Mass.
Jacob's Pillow Dance Festival: given in July and August at Lee, Mass., with dance programs by noted visiting artists.
Worcester Festival: Oct. 17-22 in Municipal Auditorium, Worcester, by the Detroit Symphony, local Festival chorus and soloists.

MICHIGAN

Ann Arbor Festival: May 5-8, six concerts under auspices of the University Music Society, Thor Johnson, director, by the Philadelphia Orchestra under Eugene Ormandy, the local Choral Union and soloists.
Detroit Symphony Summer Concerts: given in July and August at Metropolitan Beach.

MINNESOTTA

St. Paul Pop Concerts: orchestral series in July and August. Clifford Teckow, conductor. E. A. Furni, manager, 143 West Fourth St., St. Paul, Minn.

MISSOURI

St. Louis Municipal Opera: summer series of musical comedies, operettas and occasional grand operas, given in Municipal Theatre, Forest Park, June to September. Edwin McArthur musical director. Office: 1876 Arcade Bldg., St. Louis.
Starlight Theatre Summer Series: operetta series given in Swope Park Amphitheatre, Kansas City, Mo., June-August. William M. Symon, manager, 1010 Grand Ave., Kansas City, Mo.

NEW HAMPSHIRE

Belknap: New Hampshire Music Festival, mid-July to late August.
Meredith Music Festival: late July to late August.
Wolfeboro Festival: late July to late August.

NEW JERSEY

New Jersey Summer Festival: given at Milburn in June and July. F. Stark Newberry, chairman.
Ventnor Summer Music Festival: recital series in August on Ventnor Pier. Manager, Mrs. Nathan Hoffman, 115 S. New Haven Ave., Ventnor, N. J.

NEW MEXICO

Santa Fe Opera Festival: series of operas by Santa Fe Opera Company, from June 22 to August 20. John Crosby, musical director. New York office, 39 E. 67 St., New York 21.

NEW YORK

Buffalo Open Air Series: concerts in city's parks in the summer by Buffalo Civic Orchestra.
Caramoor Music Festival: opera and concerts series in June at Katonah, estate of Walter and Lucie Bigelow Rosen, under auspices of Westchester Friends of Music, Inc.
Chautauqua Festival: 87th season at Chautauqua, N. Y., mid-July to mid-August; opera, concerts, recitals; Walter Hendl, mus. dir. of Symphony Orchestra; John Daggett Howell, dir. of opera.
Contemporary Arts Music Festival: May 14, Hempstead, Long Island.
Empire State Music Festival: July 7-Aug. 7, opera and concerts by soloists and Symphony of the Air (1960 festival to be held in Harriman State Park, Bear Mountain, N. Y.) N. Y. office: 501 Fifth Ave.
"Evenings by the River" Symphonic Series: early July to early August, symphonic concerts in Lower East Side Stadium, under auspices of Lower Eastside Neighborhood Association.
Goldman Band Concerts: given during July and August, alternately in Central Park Mall and Prospect Park, Brooklyn, by Goldman Band, Richard Franko Goldman, cond.
Greenwood Lake: First International Guitar Festival, June 17-19, under auspices of International Festival Ass'n. and of Vocal Center Concert Bureau, N. Y. C.; contests and concerts.
Glen Cove Morgan Memorial Park Series: early July to late August, chamber music, choral events and jazz programs.
Phoenicia: Camp Woodland Folk Festival of the Catskills, two days in late August.
Rochester: Eastman School Festival of American Music, April 27-May 4.
Naumburg Concerts: four concerts given at intervals in the summer by the Naumburg Symphony with guest conductors and soloists on Central Park Mall.
New York City Summer Festival: events in music, drama and arts, June 15-Sept. 1.
Southampton Music Festival: series of opera and concerts in August, at Southampton, Long Island.
Stadium Concerts: June 21-Aug. 6, four weekly concerts at Lewisohn Stadium, College of the City of N. Y., by Stadium Concerts Symphony, Tuesdays, Wednesdays, Thursdays and Saturdays, with guest conductors and soloists.
Saratoga Springs: Festival of the Arts, May 6-8, at Skidmore College.
Stony Brook Music Festival: July, concerts in Dogwood Hollow, Stony Brook, Long Island.
Woodstock Festival: July and August, performances by Turnau Opera Players and Concerts.

NORTH CAROLINA

Brevard Music Festival: Annual series of orchestral and choral concerts with soloists, James Christian Pfohl, musical director, Aug. 8-28.

Highlands Music Festival: two weeks in August at Highlands.
Winston-Salem: Moravian Music Festival and Seminar, last week of June.
Linville: "Singing on the Mountain": Folk music held one day in late June.

OHIO

Bereu Bach Festival: May 27-28 at Baldwin-Wallace Conservatory of Music with local and visiting artists.
Cincinnati May Festival: May, at Music Hall with noted Festival Chorus, Cincinnati Orchestra and soloists. Josef Krips, Director.
Cincinnati Summer Opera: June 23-end of July. Grand opera performances at Zoological Gardens. Pavilion with noted singers.
Cleveland Summer Pop Concerts: given by players of the Cleveland Orchestra. July-August.
Antioch College Series: "Music under the Stars," August.

PENNSLYVANIA

Bethlehem Bach Festival: May 12, 13,14, repeated May 20-21 at Packer Memorial Church. Presenting Bach Choir of Bethlehem and visiting soloists with orchestra; also chamber and recital programs of Bach music. Ifor Jones, musical director.
Moravian Music Festival: Bethlehem, Pa. June.
Pittsburgh American Wind Symphony: Concert series at Point State Park, early June to early July.
Robin Hood Dell Concerts: Fairmount Park, Philadelphia, by the Robin Hood Dell Orchestra, June-August. Manager, Morton Howard, 1420 Walnut St., Philadelphia.
Tamiment Chamber Music Festival: Camp Tamiment, Pa. Mid-July to mid-August. Office: 7 E. 15 St., N. Y. C.
Northeastern Ballet Festival: May 12-15, Erie Philharmonic Orch. and assisting groups, James Sample, cond.

RHODE ISLAND

Newport Jazz Festival: Concerts by leading jazz organizations and artists, July 1-4.
Newport Music Festival: Summer concerts and opera, given in August. Remus Tzincoca, musical director. Manager, Harriet Steel Pickernell, 190 Bellevue Ave., Newport, R. I.
Rhode Island Starlight Pops Series: at Mt. Pleasant Stadium, Providence, by Rhode Island Philharmonic Orchestra, July and August.

SOUTH DAKOTA

Church Choir Festival: May 8, at Augustana College, Sioux Falls.
Fine Arts Conference: June 7-12, Yankton Conservatory, Yankton.

TENNESSEE

Sewanee Summer Music Center Concerts: Late June to late August.

TEXAS

Ninth Spring Music Festival: April 7-May 6, University of Houston, by Univ. Board Chorus and Orch. Merrilts Lewis, cond.

UTAH

Brigham Young University Summer Festival: Held at Provo, mid-June to mid-August.

VERMONT

Bennington Chamber Music and Composers' Conference: Held in August at Bennington. Alan Carter, president.
George Bishop Lane Summer Series: Held at Burlington from mid-July to mid-August, including vocal, instrument and dance programs.
Manchester Festival of Arts: Week-end orchestral, opera, ballet and jazz music, early July to early September.
Marlboro Music Festival: June 26-Aug. 7, 10th anniversary season, concerts and recitals on Sundays under auspices of Marlboro School of Music. Rudolf Serkin, artistic director. Pablo Casals, guest artist and teacher.

WEST VIRGINIA

Oglebay Institute Summer Series: Given at Wheeling in July and August. Executive director, Edwin M. Steckel.
Fine Arts Festival: May 8-10, Bethany College, Bethany, W. Va.

WISCONSIN

Milwaukee "Music under the Stars": Orchestral concerts given on weekends in Blatz Temple of Music during July and August, under auspices of County Park Commission with visiting artists. John Anello, musical director.
Peninsula Music Festival: Given at Fish Creek, Wis., in August, by resident orchestra under Thor Johnson, with visiting soloists. Auspices: Peninsula Arts Association.

WYOMING

Fourth Empire College Music Festival: May 6, 7, University of Wyoming, at Casper, by College Band and Chorus.

FOREIGN

AUSTRIA

Bregenz: Bregenz Festival, July 22-Aug. 20.
Graz: Festival Weeks (opera, theatre, concerts), June 15-July 15.
Salzburg: Salzburg Festival, July 26-Aug. 31.
Vienna: Vienna Festival, May 28-June 26.

BELGIUM

Brussels: Queen Elisabeth Music Contest, May 4-June 14.
Spa: Summer Festival Events, June and July.

CANADA

Montreal: Starlight Concerts, July-August; Montreal Festival, late July to end of August.
Stratford, Ontario: Festival of Drama, June 27-Sept. 17.
Vancouver, B. C.: Third International Festival, July 20-Aug. 13.

CZECHOSLOVAKIA

Prague: Music Festival, May 12-June 3.

DENMARK

Copenhagen: Royal Danish Opera and Ballet Festival, May 17-31.

FINLAND

Helsinki: Sibelius Festival, June 7-18.

FRANCE

Aix-en-Provence: International Music Festival, July 9-31.
Arles: Performances in the Roman Arena, mid-summer.
Besancon: International Music Festival, Sept. 4-14.
Bordeaux: Festival of Bordeaux, May 20-June 5.
Cannes: International Music Weeks, March 15 to April 15.
Divonne-les-Bains: Annual Festival, first half of July.
Enghien (near Paris): Musical Festival Series, late summer.
Lyons-Charbonnieres: Music and Art Festival, mid-June to mid-July.
Menton: Music Festival on the Parvis before St. Michel, Aug. 1-15.
Paris: Semaines Musicales, mid-October to mid-November.
Prades: Casals Music Festival, from July 18 to Aug. 3.
Sceaux: Festival Nights at Chateau of Sceaux, May.
Strasbourg: 34th International Music Festival, June 9-23.

GERMANY

Bayreuth: Wagner Festival, July 23-Aug. 25.
Berlin: Berlin Festival Weeks, Sept. 18-Oct. 4.
Bonn: 23rd Beethoven Festival, September.
Cologne: 34th Festival of the ISCM, June 10-19.
Darmstadt: 14th Annual Kranichstein Music Courses, mid-July.
Donnaueschingen: Modern Festival, mid-October.
Duesseldorf: 20th Century Musical Theatre Week, late June.
Goettingen: Handel Festival, late June.
Konstanz: Musical Festival, June-July.
Munich: Opera Festival, Aug. 7-Sept. 9.
Oberammergau: Passion Play, May 19-Sept. 25.
Stuttgart: Beethoven Concerts, Philharmonic Orchestra, July.
Wiesbaden: Music Festival, May 1-19.
Wuerzburg: 30th Mozart Festival, mid-June.

GREAT BRITAIN

Stratford - upon - Avon: Shakespeare Drama Festival, early April to late Nov.
Pitlochry, Perthshire: Drama Festival, April-October.
Beverley Minster, Yorkshire: St. John of Beverley Festival of Music, May 1-7.
Glyndebourne: Opera Festival, May 24-Aug. 17.
Hastings: Hastings Festival of Music, May 9-14.
Bath: Bath Festival (Yehudi Menuhin, Director), May 18-28.
Ilkley, Yorkshire: Wharfedale Music Festival, May 23-28.
Warwick: Warwick Festival, May 26-29 (latter date provisional).
Aldeburgh: Festival of Music and Arts, June 11-26.
York: Mystery Plays and Festival of Arts, June 12-July 2.
Cheltenham: Festival of British Contemporary Music, July 4-15.
Llangollen (Wales): International Musical Eisteddfod, July 5-10.
Haslemere, Surrey: Haslemere Festival of Early Music (Dolmetsch Family), July 16-23.
Harrowgate: Harrogate French Week, July 18-23.
King's Lynn, Norfolk: Festival of Music and Arts, July 23-30.
Cardiff: Welsh Royal Eisteddfod, Aug. 1-6.
Edinburgh: International Festival, Aug. 21-Sept. 10.
Worcester: Three Choirs Festival, Worcester Cathedral, early September.

OUTDOOR CONCERT AT MENTON FESTIVAL

GREECE

Athens: Festival of Classic Music and Drama, Aug. 1-Sept. 15.

IRELAND

Dublin: Second International Music Festival, June 12-19.
Wexford: Festival, Oct. 23-30.

ITALY

Florence: 23rd Maggio Musicale Fiorentino, May 8-June 30.
Perugia: Umbrian Sacred Music Festival, Sept. 18-Oct. 2.
Rome: Outdoor Operas and Concerts, late June to late August.
Spoletto: Festival of Two Worlds, June 8-July 10.
Venice: International Modern Music Festival, Sept. 12-26.
Verona: Opera Performances in the Arena, July-August.

JAPAN

Osaka: International Festival, April 10 to May 10.

NETHERLANDS

Amsterdam, The Hague, Scheveningen: International Holland Festival, June 15-July 15.

NORWAY

Bergen: International Festival of Music and Drama, May 27-June 12.

PUERTO RICO

Casals Music Festival: Given June 3-22 at University of Puerto Rico near San Juan.
International String Congress: June 21-Aug. 15, at Inter-Amer. Univ. in San German; Roy Harris, dir.
Opera Festival: to be held in Autumn with visiting singers from U. S.
Symphony Season: Mayaguez, Ponce, San Juan and other cities, in November by the Puerto Rico Symphony.

SPAIN

Granada: Ninth Festival of Music and Dance, June 24-July 4.
Santander: International Festival, July 25-Aug. 31.
Seville: Festival of Music and Dance, late September.

SWEDEN

Stockholm: Eighth Stockholm Festival, May 29-June 12.

SWITZERLAND

Engadine: 19th Summer Concert Series, mid-July-mid-Aug.
Geneva: 16th International Competition for Musical Performers, Sept. 17, Oct. 1.
Gstaad: Music Festival, August (Yehudi Menuhin, director).
Lausanne: International Festival, end of May. Fifth Italian Opera Festival, October.
Lucerne: International Music Festival, Aug. 13-Sept. 7.
Montreux: 15th Musical Festival, September.
Zermatt: Seventh Annual Music Courses (Casals, director), Aug. 15-Sept. 3.
Zurich: Festival of Music and the Theatre, end of May to early June.

YUGOSLAVIA

Dubrovnik: Festival of Music and Dance, July 10-Aug. 24.

METROPOLITAN OPERA

Simon Boccanegra, April 8, E—The debut with the company in the title role of the Verdi work by Anselmo Colzani (who also was singing the part for the first time in his career) introduced an Italian baritone with a suave vocal style and considerable dignity of deportment. While his voice is not of the most sizeable, it is produced with a fine lyric fluency and he showed an experienced command of the stage. In other roles he undoubtedly might prove a good asset to the Metropolitan as well.

The cast otherwise included Jerome Hines, appearing as Fiesco for the first time with the company and proving a fine exponent of this part, which showed his rich voice to advantage. Renata Tebaldi sang the heroine's role with beauty of tone, and the same may be said for Richard Tucker as Adorno. Another in the cast who upheld his role worthily was Ezio Flagello as Paolo. The conductor was again Dimitri Mitropoulos. F. R.

NEW YORK OPERA AND CONCERT BEAT

OTHER PERFORMANCES

An event of the final week was the U. S. debut of **Aurelio Oppicelli,** Italian baritone, in the role of Don Carlo in "La Forza del Destino" on April 13.

At the final matinee of the season, "Madama Butterfly," April 16, **Dorothy Kirsten** returned to the company after three years' absence and won a warm ovation in the title role. At intermission time **Rudolf Bing,** the general manager, was presented with the music award of Phi Beta, national fraternity, to honor the Met contribution to radio. The season ended on the same evening with "Don Giovanni" with a familiar cast, and the company entrained on its annual tour.

NBC Opera Co. in Don Giovanni, April 10, A—This production possibly struck the highest note yet achieved musically, and certainly operatically, in television in this country. Although the NBC Opera has given us in previous years such excellent productions as Poulenc's "Les Dialogues des Carmélites" and scenes from Prokofiev's "War and Peace," the present hearing had superior music and it was given with greater surety and more successful aural and visual effects.

A great step to understanding by the video audience was the new English version prepared by W. H. Auden and Chester Kallman, which was simple and not high-flown in its diction, and managed to make its points with considerable naturalness, and even humor in some of the asides.

The settings and costumes designed by Don Shirley were handsome and the views of palaces, balconies and ballroom were substantial enough, though necessarily constricted in floor space, to give the feeling of the period. Especially impressive was the tableau in the cemetery and the descent of the Don into the flaming abyss.

The score had been cut only to the extent of leaving out Donna Anna's Letter Aria, Ottavio's first aria, a *da capo* sequence in the overture, and one of the choruses. The work moved quickly, since the several stages of the studio could be used one after the other without a wait.

The singing of the principals did credit to all of them. Mr. Siepi's well-known impersonation of the Don (relearned in English) was admirably adapted to the intimate close-ups of the video stage. His vocalism was suave and full of character, and his acting was informal enough, yet in the grand manner when ceremony was needed. Much interest centered in Leontyne Price's assumption of Donna Anna; her voice was large and lustrous enough for the proclamations of this tragic lady, though at times her intonation suffered from the swift tempo of the performance. She also looked regal—a quality that all the ladies possessed in their attractive costumes. Helen George was an attractive Donna Elvira; her vocalism was agile and effective, though her enunciation was not always of the clearest. James Pease's Leporello was a capital character study, an able treatment of text and music; a winning air of cynicism and broad peasant grin helped to underline the comedy and pathos of that much-put-upon serving man. He became not merely a type, but also a human being. The Zerlina of Judith Raskin was full of humor, compassion and peasant warmth, and vocally was a finely adequate one and stylistically laudable. John Reardon's Masetto was vocally easy and visually more streamlined and handsome than one associates with this bumpkin: he made an appealing bridegroom and a manly one, except for the scene of the beating, when his helplessness seemed out of character. As Ottavio, Charles K. L. Davis made a strong impression in his aria "Dalla dua pace" (here Englished as "Music, attend her"), sung fluently and accurately. John Macurdy sang the sepuchral lines of the Commendatore with a fitting dignity and breadth. The chorus was in general up to its assignment, and the orchestra played with vitality and charm under the direction of Peter Hermann Adler. The stage band in the banquet scene did not, however, stand out quite as it should in the musical fabric. The staging of Kirk Browning deserved many plaudits, and the general production of the work by Samuel Chotzinoff was a triumph that should assure for the NBC Opera a strong allotment of budget for the coming seasons. This production was sponsored by the Florists Telegraph Association, an excellent idea, except that the frequent commercials (featuring Rise Stevens) intruded too much on the action. R. K.

A tableau from the NBC Opera production of "Don Giovanni." L. to r., CESARE SIEPI *in the title role,* CHARLES K. L. DAVIS *as Don Ottavio, and* LEONTYNE PRICE *as Donna Anna.*

Mannes College Of Music Opera Workshop in **Fiesta, A Hand Of Bridge,** and **Angélique,** April 6, E—The opera production workshop and orchestra of the Mannes College of Music presented a triple bill of contemporary operas which included a first New York and a first American performance. The productions, designed by Richard Rychtarik, staged by Ralph Herbert, and conducted by Carl Bamberger were extremely good for a school project. But, alas, the operas hardly merited such a display.

"Fiesta," a new short opera by Darius Milhaud, to a libretto by Boris Vian, is a slender item about life in a Latin American fishing village. A man is rescued from the sea, but is killed and cast out on it again because of a jealous lover's resentment of his attentions to his sweetheart. The plot motivation is obscure, and the music seems to wander, too. It is a far cry from the best works of this highly experienced composer.

The American premiere was given to an even shorter one-act opera, "A Hand of Bridge," with music by Samuel Barber and libretto by Gian-Carlo Menotti, telling of the thoughts of two couples during a card game. It is a clever and witty trifle which lasts all of eight or nine minutes, and it had its premiere last summer at the Spoleto Festival.

The most attractive of the three works was "Angelique," music by Jacques Ibert and libretto by Nino, but this is not an opera at all. It is a very funny and effective short operetta in the style of Offenbach (although the music is, of

course, more modern). The student orchestra coped with the many intricacies most capably, and the performances on stage ran from very good to excellent.

John Fiorito and Jean Stawski were particularly outstanding, and Robert Schmorr's Pifallah was a fine comic creation, but the rest were not far behind, and included Devy Barnett, Chester Thornhill, Martha Hammar, Donald Arthur, Thomas Lewy, Donna Murray Porteous, Mira Spektor, Jean Mangus, Stanley Storch, David Black, and Anitra Earle. C. E. R.

CARNEGIE HALL

Robert Schrade, pianist, March 13, E—A third recital in Carnegie Hall by the American pianist, who had made his debut there in 1949, was devoted largely to classic and Romantic works, with Samuel Barber's "Excursions" as a modern entry. The program opened with Beethoven's 32 Variations in C minor, which requires much skill in achieving the proper contrasts, and had a performance of meritorious sort. Schumann's colorful "Faschingsschwank aus Wien" offered greater problems. The rest of the program had as its high spots the Brahms Capriccio in G minor, op. 116; Balakirev's Scherzo in B flat minor and Albeniz's "Triana." After warm applause for the last-named work, Mr. Schrade offered as encore an attractive "Impromptu" by Rolande Young, the pianist's wife. E. F.

Paolo Polaro, baritone, and **Josanne Manche,** soprano, March 27, E—Mr. Polaro, Italian baritone, made his New York debut in this program, and Miss Manche, soprano from Malta, her first public appearance in this city also. The baritone was heard in airs by Caccini, Handel, Mozart, Giordano, Borodin, Verdi and Bizet and songs by Tchaikovsky and Rachmaninoff. He revealed a pleasing voice of fairly rich quality, in this mixed program. Miss Manche was heard in arias by Paisiello, Mozart, Cilea, Puccini, Catalani, Charpentier, showing a lyric voice of appealing sort. The accompaniments were played by Elisa Ignatieff. R. D.

Concert conducted by Dora Perelmann with members of Symphony of the Air, March 29, E—Dora Perelmann, Israeli composer - conductor - pianist, performed in all three capacities. She conducted the members of the Symphony of the Air in Mendelssohn's "Fingal's Cave" and Beethoven's Symphony No. 5, the latter given a measured reading that allowed scope to the composer's power without sacrificing his dignity.

Miss Perelmann's "L'Oiseau du Paradis" was sung by soprano Evelyn Greene. This vocally difficult attempt to reproduce birdlike tones was handled with technical excellence, although Miss Greene's tone quality left something to be desired.

The composer was at the piano for the performance of her Concerto for Piano and Orchestra, with Vincent La Selva as conductor. This piece revealed a soaring spirit that took the audience back to another era. It was refreshingly non-cerebral and continually interesting. Triteness often threatened, but succumbed to rhapsodical movement and lyrical delight.

La Selva also conducted the orchestra in a vigorous reading of Brahms' Variations on a Theme by Haydn. H. G.

ROBERT SCHRADE, *pianist, appeared in recital at Carnegie Hall, March 13.*

New York Philharmonic, Leonard Bernstein, conducting, **Mieczyslaw Horszowski** pianist; **Marni Nixon,** soprano, **(Stefan Bauer-Mengelberg, Arnold Gamson, Seymour Lipkin, Howard Shanet,** assistant conductors) April 2, E—6128th concert of the Philharmonic was equivalent to a miniature festival. Not only was the 250th anniversary of Pergolesi's birth commemorated, but three unusual works were presented under the heading of "The Search for New Techniques." Further, a rarely heard Mozart piano concerto was performed and there was a bonus work in the form of Ravel's sensuous, virtuosic concoction, "La Valse."

This was an exciting program. Each work called for a different array of forces and each required a different stage setting. The length of the concert was considerable, for in addition to the music Bernstein made commentaries about the 20th-century works.

The Pergolesi F minor Concertino was given a good reading and made a fine classic appetizer. Then came the Mozart B flat major concerto (K. 595), the last of this master's set of piano concerti. It was an average performance of anything but a routine work. Horszowski is a musician **par excellence,** but he performed with less than the vivid clarity one expects from a Mozart opus. The rarefied spirit was not fitting; the delicacy was too pristine for the vigor of the music. Nor was full coordination present between moving string passages and the piano's line, or vice versa. Best was the Larghetto; here the piano and orchestra were informative.

It seemed to this reviewer that Bernstein's introductions to the pieces by Brant, Boulez, and Luening-Ussachevsky were tongue-in-cheek, through polite and most informative. A feeling of the serpent's tooth biting into his lightly-selected prose was evident, and the audience was quick to pick up this devil-may-care irony. One immediately recalled Stokowski's introductory remarks prior to the performances of then **avant-garde** music in the 'twenties. By being deadly serious, his audiences respectfully considered the music, if it was not enthusiastic in response. More one could not ask for.

Three methods were exposed in the new works. Brant's "Antiphony One" considered stereophonicism by separating orchestral groups in five parts of the hall. The strings faced the back wall of the stage, and Bernstein conducted them from that point. He was therefore able to signal his four assistants in the dress circle and balcony. These splintered orchestral groups, once cued, went their own way.

The sonic elements proposed one immediate question: was the effect dependent on where one sat? I moved to various locations and found the differences quite vivid. If, therefore, chance is the operating principle in stereophonicized music, it matters not at all where one sits. If, on the other hand, the composer plans the work at an optimum condition, with the groups exactly situated in relation to each other, then fractioned orchestras will defeat his purposes in terms of the place of the individual auditor or/and the type of hall concerned. Above all, the basic working material is primary—with Brant it was very barren. The strings were a colorless chunk of sustained sound, ostinato, and mere patterns came from the other groups. The idea is worthy, but it cannot be a valuable newness unless the material itself has its own artistic power additional to the new means.

Boulez' "Improvisation sur Mallarmé I" is a chamber-music composition, and very welcome. The instrumentation is fully percussive (tuned and non-pitched, simulated groups arrived at by different sizes of one instrumental type), plus string percussion (harp) and a soprano. Miss Nixon was superb in delivering the intervallically spastic vocal line. She negotiated its extremely difficult leaps

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and unordered orderliness with ease and sensitive quality. The effect was excellent, despite the severity of the system that underlies Boulez's work (serial ordination of all parts: tones, rhythms, dynamics, et al). This composition exemplified the effectiveness of the musical result *beyond* the system that gave it birth. (The reluctance to accept a piece because of its technique, rather than its result, is as unfair as the composer who demands that his music be accepted because of the system alone.)

The third piece was the product of the tape-recorder music team of Luening and Ussachevsky. Their "Concerted Piece for Tape Recorder and Orchestra" was a sensible musical effort. It not only utilized concerto techniques but enlarged these by the introduction of vivid new timbres. The combination of orchestra and tape recorder; the picking up of a particular sound combination on the tape machine, and combining or contrasting it with orchestral sound, was exhilarating—an extraordinary example of actual *new* music. Much can be done with this technique, and the composers are to be congratulated on a work worthy of being heard often.

Bernstein finished off matters with the Ravel piece. It compromised his courage in presenting new works, for it was introduced as a bon-bon for the audience's patience. A. C.

Philadelphia Orchestra, Eugene Ormandy, conductor, April 5, E—In a program that must have whetted four different types of musical appetites without really feeding any, Mr. Ormandy conducted with his customarily suave approach. Haydn's "Surprise" Symphony contained no particular surprises, except for some uncomfortable heaviness in the bass voices—very likely a result of the orchestra's seating arrangement, which has the 'cellos on the outside, and the second violins right-center but stretching straight back until the back chairs are among the brass. However, the Andante and Menuetto movements were played with all the grace that typifies 18th century elegance.

Rudolf Serkin was the soloist in the Brahms Concerto No. 2. The best collaborative balance seemed to be achiev-

ELEANOR STEBER, *Metropolitan Opera soprano, gave an all-Mozart concert at Carnegie Hall on April 13, assisted by the Symphony of the Air under the direction of* ROBERT LAWRENCE.

ed in the final movement. Though Mr. Serkin's playing was always filled with the fire and command one expects from an artist of his calibre, the concerto sounded all "grey" instead of being colored with the rich hues of Brahms' musical palette.

Between these two works came Roussel's "Bacchus et Ariane," played with all the ravishing sonority one associates with the Philadelphia and with somewhat more passion than one can ordinarily muster for Roussel.

The concert opened with the "Passacaglia" (1955) of Leroy Robertson. The piece exhibits good command of orchestral language and an unusual mastery of counterpoint. Paradoxically, however, its counterpoint sounded aimless and its orchestration arid. It seemed a waste of great technical skill. E. L. S.

New York Philharmonic, Leonard Bernstein, Conductor; **Adele Addison, Regina Safarty** and **Robert Merrill.** April 9, E—The first part of this program was in observance of the 250th Anniversary of Pergolesi's birth, and the second part was under the heading of "Twentieth Century Problems in Music, Program 3: The Search for God." The performance of Pergolesi's "Stabat Mater" was a justifiable recognition of this composer whose tragic death at 26 undoubtedly robbed musical literature. Although one of the composer's best-known works, the "Stabat Mater" has dreary passages and only in a few arias and duets—well served by Adele Addison and Regina Safarty—was the affecting pathos of the medieval poem apparent.

Bloch's "Sacred Service" is a large scale work which, in this performance, acquired an intense impact as an act of worship. The scoring is solid to the point of lacking textural variety and there is an exhausting fervor about the continuously fulsome melodic lines. One of the most effective moments was the change to the spoken word against a musical background at the end of the work. Robert Merrill gave a sympathetic performance and the choirs of the Metropolitan Synanogue and Community Church never lacked tonal power under Mr. Bernstein's dynamic direction.

Richard Cass, pianist, April 12, E—A master pianist, seasoned well beyond his years, Mr. Cass brought to the stage of Carnegie distinguished artistry of a calibre even that venerable hall too seldom enjoys. If his 54 other engagements this season have equaled this performance, widespread public acclaim should soon echo Alfred Cortot's judgment of the young pianist's abilities. The program opened with Bach's Toccata in D Major, in which Mr. Cass displayed an uncommon flair for clarity in counterpoint without losing sight of the piano's special characteristics. Playing with great warmth of tone, he revealed insight into the heart of Beethoven's Sonata in E flat major, Op. 81a, and met its varied technical requirements with distinction. Chopin's Polonaise-Fantaisie in A flat major, Op. 61, was played with a breadth and scope one seldom encounters even in the greatest of pianists, hardly ever in younger ones.

Lou White's "Sonata" sprang to vigorous life under Mr. Cass' agile fingers. A short work showing an economy few contemporary composers dare employ, the piece opens with a lively and contrapuntal first movement, has a "Pastoral" of great simplicity and almost classic elegance, and closes with a "charmingly dissonant" finale—replete with quick cross-hand work and other tests.

Liszt's "Sonetto del Petrarca" was given an appropriately poetic reading, and the Concert Etude in F minor was performed with dazzling virtuosity. Only Mozart's Sonata in D major, K. 311 (being jarred too often by some rather heavy attacks) seemed unequal to the rest of Mr. Cass' work, but in view of all the rest, it seems foolish to complain. It's an election year, and this reviewer's vote goes to Richard Cass! E. L. S.

Eleanor Steber, soprano; **Symphony of the Air, Robert Lawrence,** conducting, April 13, E—Miss Steber is particularly noted as an interpreter of Mozart, and on this occasion she gave an all-Mozart program, assisted by the Symphony of the Air under the baton of Robert Lawrence, and with some violin obbligatos played by the concertmaster, Felix Eyle. The program was one which would have taxed severely the resources of any singer in the most robust health, and unfortunately Miss Steber was most obviously hampered by a bad cold. Under these circumstances it is a great tribute to her vocal resources and her stamina that she was able to sing at all. In fact, while there were many times when her voice was veiled and others when she showed signs of the effort she was making, there were also numerous passages in which it floated out with its accustomed ease and clarity.

Generally, her interpretations were the authoritative ones we expect from her, although in the group from "Le Nozze di Figaro" an interpolated high note and a couple of unwarranted appogiaturas in the aria proper were in doubtful taste. (I feel she is completely justified in using appogiaturas in the recitatives.)

The Symphony of the Air shows to some extent the effects of not having a regular conductor and one imagines, on this occasion at least, not enough rehearsals. Their playing is a little lacking in precision and a bit coarse in tone. Mr. Lawrence controlled the ensemble, however, and provided efficient, if not distinguished, backgrounds for the singer.

The program included the motet "Ex-

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sultate," K. 165; two concert arias, "Or che il Cielo," K. 374, and "Resta o Cara," K. 528," the principal arias of Cherubino, Susanna and the Countess from "Figaro," and arias from "Il Re Pastore" and "Idomeneo." The orchestra played the "Masonic Funeral Music," K. 477, and excerpts from a ballet "Les Petits Riens." C. E. R.

The Cantata Singers in Bach's "St. Matthew Passion," Thomas Dunn, conductor; soloists and orchestra, April 15, E—A performance of Bach's great work, given without cuts, began at 7 o'clock and presented the work with smaller forces than usual, approximating the original baroque setting. Mr. Dunn gave a precise and a competent reading, without any of the Romantic overtones that are typical of some performances with larger forces. The solo artists included Charles Bressler, as the Evangelist; John Reardon, singing the lines of Jesus; Judith Raskin, soprano; Betty Allen, mezzo-soprano; Ara Berberian and David Clatworthy, bassos. All showed their familiarity with this type of singing, and scored with devout, yet accurate readings of their difficult assignments. The double orchestra and double choir prescribed by the score were employed, though both were small in number. The singing of the chorales was fervent, yet did not indulge in the long-drawn cadences that some 19th century conductors used. The audience was markedly impressed by one of the most towering works in all music. R. F.

New York Philharmonic, Bruno Walter, conductor; **Maureen Forrester,** contralto, and **Richard Lewis,** tenor. April 16, E—It was indeed fitting that Bruno Walter should give the final program in the Mahler Festival series, as he has been associated with Mahler's music from the early years of this century onwards. "The Song of the Earth" received its first performance under Dr. Walter in 1911 and the octogenarian conductor's rendering almost fifty years later was in the direct line of tradition.

Richard Lewis had some difficulty in penetrating the generous, Straussian texture in the first song of "The Song of the Earth." but his interpretation of "Youth" was delightful. Maureen Forrester gave a most sensitive performance, which, with the exception of the final song, was not quite as impressive as her earlier appearance in this work under George Szell and the Cleveland Orchestra. But "The Farewell" was again magnificent, quintessential Mahler. The saturated, intoxicating music of sorrowful valediction was finely served by Miss Forrester's artistry.

The orchestra was occasionally disappointing: several times one felt that Mr. Walter's subtleties were not conveyed. This also applied to the performance of Schubert's "Unfinished," which opened the program, although the overall effect was most poetic and lyrical. P. D.

New York Philharmonic in Beethoven's "Missa Solemnis"; **Leonard Bernstein,** conductor, **Eileen Farrell, Carol Smith, Richard Lewis** and **Kim Borg,** soloists; **The Symphonic Choir of the Westminster Choir College,** April 17, A.

This performance of the Beethoven Mass had the advantage of a distinguished group of soloists which combined to form a fine quartet—not by any means the inevitable result of selecting excellent solo voices. Much of Beethoven's use of the soloists is in the form of a quartet or in a contrapuntal texture, often offsetting the main chorus. In all these situations the quartet was admirable, and contributed probably the most memorable feature of the performance. Mr. Lewis brought to his part polish and finesse, and Miss Farrell exhibited a huge resource of volume and crescendo in the important climaxes. Mr. Borg was always a substantial bass in the quartet, and Miss Smith displayed a rich quality.

The Symphonic Choir of Westminster Choir College was more successful in the dramatic "Gloria" and "Credo" sections than in the "Sanctus" and "Agnus Dei," where the chorus parts were flaccid and sometimes lacked control. But the concluding choral fugue of the "Gloria" was strong and powerful, with an exact rhythmic coordination from Mr. Bernstein. The beatific "Benedictus," with its embroideries of violin solo, calmly led into the final "Agnus Dei," where the characteristic mood of the section, with its seemingly abrupt end, was convincingly established. P. D.

New York Philharmonic Young People's Concert, Leonard Bernstein, conductor, and soloists, April 23, A—A feature of this final Young People's Concert of the season was the presentation of Aaron Copland's "play-opera," "The Second Hurricane," to a text by Edwin Denby. Composed in 1936 especially to be performed by High school casts, the work is simple and melodious. It tells about the pluck and spirit of a half-dozen young people who are marooned on a hill during a hurricane. The six roles were sung by John Richardson, Steven Wertheimer, Julian Liss, Lawrence Willis, Omega Milbourne and Julie Makis, with a smaller role played by young Marion Cawings. The work has a bit of jazz influence in the chief number sung by Mr. Richardson. A narrative sequence was read by Mr. Bernstein, since much of the spoken text had been cut in the version heard.

The concert also included Rossini's overture to "L'Italiana in Algeri," led by Arnold Gamson, new associate conductor of the orchestra. R. T.

Photo by Spencer Digby Studio

Following a concert performance of "Boris Godounov" on April 13 in the Town Hall of Wellington, New Zealand, bass-baritone YI-KWEI SZE *(second from left) seen with, l. to r.,* JOHN HOPKINS, *conductor, of the New Zealand National Orchestra;* MRS. F. H. RUSSELL, *and* F. H. RUSSELL, *U. S. Ambassador to New Zealand. He sang seven solo recitals and one concert with the National Orchestra; was feted by the Mayor of Wellington at a civic reception, and the Ambassadors of the United States, Australia and China all gave dinner parties to entertain him. On April 25 he flew to Australia to begin a three-month tour.*

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Philadelphia Orchestra, Eugene Ormandy, conductor, April 26, E—The featured work of the evening, Carl Orff's "Carmina Burana", wsa played with spirit and style. As the driving, pounding force of "Carmina Burana" continues to excite (and, at times, overwhelm by the sheer fury of its attack), so does its persistent repetition sometimes call for the relief of staging.

Be that as it may, this performance was excellent and showed how professionally the Rutgers University Choir can sing when an expert conductor inspires it. Particularly in the "small chorus" passages, the alto section revealed some voices that one hope do not belong exclusively to philosophy or English majors. Music could use them.

Rudolf Petrak, the tenor soloist, faltered at one point, but had the ringing tone and power to project the intensity of the "Olim lacus colueram." Janice Harsanyi, soprano, sang with technical competence. The honors go to baritone Harve Presnell, a personable young giant with modest manner and fine voice.

Sibelius' Symphony No. 7 was also played, and the program opened with the "Peer Gynt" Suite No. 1 by the contemporary Norwegian composer, Harald Saeverud. Rhythmically, melodically and harmonically it depicts to perfection all the bizzare, wild, humorous, bawdy, gaudy, moody and tender qualities of its subject. E.L.S.

TOWN HALL

Vienna Choir Boys, March 25, E—In the first of two holiday programs, the inmitable group of boy singers from the Austrian capital gave another of their charming sessions. Imbedded in the program of classical and folk aris by Purcell, Krieger, Gallus, Bach, Schubert and others was the customary little operetta, in this case "The Imaginary Invalid" by Mozart. The boys under their director, Helmut Froschauer, gave much virtuosity and beauty of tone and in the little opera a spirited portrayal of the comic action. The audience was, as usual, delighted with their very superior singing and genial behavior.

New York Chamber Symphony, March 27, 5:30—The New York Chamber Symphony concert was a triumph for the individual performers as well as the group. Contemporary and near-contemporary works showed off the virtuoso possibilities of instruments in each section. Benjamin Britten's Sinfonietta, Op. 1, was interpreted particularly well by the strings.

The high point of the program was Hindemith's "Kammermusik," Op. 24, No. 1, a brilliant, high-spirited work. The Webern Symphonie, Op. 21 had some interesting, individual writing, but the total effect was disappointing. Rebekah Harkness' "Letters from Japan" was colorful but rather trite and unoriginal.

Milton and Peggy Salkind performed competently in Kurka's Concertino for Two Pianos, String and Trumpet. The climax of the composition was melodically and rhythmically interesting, but the preceding sections, though lively, held less appeal. Other works that contributed to a musically lively evening were Charles Ives' "Washington's Birthday" and Stravinsky's Suite No. 2. H. G.

Duke University Men's Glee Club, April 1, E—The Duke University Men's Glee Club gave a performance that was notable for variety and for the fine interpretations of its director, Paul Young.

Of particular appeal were Philip James' "General William Booth Enters Into Heaven" and "Tarantella" by Randall Thompson. The first was embellished by trombone, trumpet and percussion and it gave the young singers an opportunity to show their skill in vocal dynamics.

The program was thoughtfully arranged, beginning with religious selections, proceeding to spirituals and folk melodies and ending with the grandeur of excerpts from Wagner's "Lohengrin," Beethoven's "Fidelio" and Mussorgsky's "Boris Godunov" (Coronation Scene). H. G.

Alexander Fiorillo, April 3, A—The New York debut recital of Mr. Fiorillo, 21-year-old winner of the Leschetizky Association Debut Award this season, was a highly successful one.

Having won a series of other prizes in the last few years of work, Mr. Fiorillo on this occasion seemed launched on a promising career. He has studied with Genia Robinor at the Philadelphia Academy of Music and last autumn won an appearance as soloist in a Philadelphia Orchestra Youth Concert in the Beethoven C minor concerto. His pianistic style was shown to include a strong dynamic conception of the works presented, including Mozart's C minor Sonata, K. 457; Beethoven's "Waldstein" Sonata; Brahms' Intermezzi from Op. 119, Chopin's F. Minor Fantasie; and shorter works of Rameau, Leshetizky, Menotti and Prokofiev. While his performances will no doubt mellow with further maturity, he also showed a winning warmth in the slow movement of the Mozart, imaginative conceptions and considerable grace of performance. His further development will be awaited with interest. D. H.

Theodore Lettvin, pianist, April 8, E—Revealing at all times complete command of his instrument and a refreshingly unmannered aptitude for lyric interpretation, Mr. Lettvin played a program consisting of the Intermezzo in B Minor and Rhapsody in E flat Major of Brahms' Opus 119, Schubert's "Drei Klavierstücke" (1828), Chopin's Sonata in B flat Minor, Op. 35, the Rondo in C Major, Op. 51, No. 1 and Rondo in G Major, Op. 129 of Beethoven, an interesting Sonata by Kenneth Wolf, and Liszt's "Mephisto Waltz."

The Schubert "Klavierstücke" (three enormously powerful and lovely concert pieces that should not be as neglected as they are in the repertoire) were of particular interest. Playing the E flat Minor softer and at a somewhat slower tempo than customary, Mr. Lettvin successfully strove to bring out an almost hauntingly lyric quality in the work, recreating it as an expression of mood rather than a display of technical brilliance. Each thematic repeat in the E flat Major was played with subtle variations in tone and dynamics, but always within the uninterrupted framework of the piece. The closing C Major clearly showed the pianist's mastery of intricate rhythmic placement. The entire program marked Mr. Lettvin as an unusually accomplished musician. E. L. S.

Ben Cutler, baritone, April 21, A—The baritone is a musician of long training, which showed to advantage in his work. Although his early career in New York has been dedicated to the lighter side of music, as a well-known band director, he nevertheless has a distinct love and flair for classical music. His regard for the texts was evident. He is extremely musical and appeared completely at home on the concert stage. The voice itself is pleasing and of fine texture; his histrionic ability was best displayed in the light songs on the program. Programmed were works of Handel, Bellini, Carissimi, Caldara. Schubert, Brahms, Fauré, Lully, Duparc, Earhart, Strauss, Cornelius, Rubinstein, Dougherty, Barber, Dunhill, Bartholomew, and Copland, also Wagner's "Evening Star" aria. After the English group, the song "Water Boy" was added. Otto Herz was the able accompanist. W. G.

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CARNEGIE RECITAL HALL

William Shores, baritone, March 6, A—A New York debut recital by this baritone included a program of considerable variety. It listed the "Vier ernste Gesänge" of Brahms, "La Bonne Chanson" of Fauré; the folk-like numbers "Mira Nero de Tarpeya" by Bermudo and "Como quereis, Madre?" by Vasquez"; an aria from Gluck's opera "Les Pélerins de la Mecque"; "Le Beau Séjour", aranged by Weckerlin; "Pigeons on the Grass" by Virgil Thomson (from "Four Saints in Three Acts"), and other songs in English by Flanagan, Ward, Swanson and Gibbs, plus some Spirituals. Mr. Shores has a pleasing voice, which he used in a manner not always wholly secure, though he sang with considerable appeal. Arpad Sandor was the skilled acompanist. T.D.

New Music Concerts (Second Concert), **Eric Simon,** Director: Austrian Program, under the patronage of the Consul General of Austria: guest artist, **Paul Wittgenstein,** with **Saul Kurtz, Eric Simon, Paul Howland, Edward Palanker, Edward Zimmerman, Lawrence Smith, Oscar Ravina, Ralph Hersh, and Thaddeus Brys.** March 29, E—As a representation of Austrian music this program containing works by Hanns Jelinek, Ernst Krenek, and Franz Schmidt was not particularly flattering, and there was certainly little in the program to warrant the title of "New Music."

Jelinek's Divertimento for Eb, Bb, and Bass Clarinets and Basset Horn from "Zwölftonwerk" Op. 15, received its first U. S. performance. It displayed a very innocent and guileless type of dodecaphony and revealed an inability to sustain interest in this limited musical medium. The rendering was not a confident one, thus emphasising the tentative atmosphere of the work.

Eight Songs from "Travel Diary from the Austrian Alps," Op. 62 (1929), by Krenek offered the strongest musical substance of the evening as well as an illuminating insight into the composer's early style. On the whole, the songs are too imitative of the lieder tradition —although with telling divergencies— to possess anything more than curiosity interest. Edward Zimmerman's interpretations were always musical and convincing.

Paul Wittgenstein, the concert's guest artist, was pianist for Schmidt's Quintet for piano left hand, clarinet, violin, viola and 'cello. This work, originally written for Mr. Wittgenstein, is now rather faded and its repetitions are wearisome, but there were some charming moments. P. D.

Program of Early Renaissance and Late Contemporary Music, under the auspices of the Vocal Centre and the Society for Vocal Chamber Music: Dorothy Renzi, Soprano, Seymour Barab, Charles Russo, Ralph Zeitlin and Martha Blackman, April 2, E—This was an enterprising program juxtaposing the music of the 14th, 15th and 16th centuries. The early music consisted of the anonymous Notre Dame Conducti, made available by Dr. Ethel Thurston; songs by Machaut, Dunstable, Le Grand, Landini, and Van Wolkenstein. All of these were lively, and were pleasantly rendered by Dorothy Renzi, soprano, with Martha Blackman, viola da gamba, and Ralph Zeitlin, recorder.

The contemporary works were mostly for voice, clarinet and 'cello, and some had been written specially for the occasion. The concert made a point of banishing the piano backstage for the entire program. Hugh Aitken, Harold Rodgers, Charles Mills and Rosalyn Brogue, who wrote the four sets of songs, succeeded in proving that clarinet and 'cello are not a satisfactory vocal accompaniment for several groups of songs in one evening; and most of the composers used the instruments in a similar way. But Miss Renzi almost invariably succeeded in making the songs lyrical and effective. Three Songs for Soprano and Clarinet, to Elizabethan words, by Gordon Jacob provided a welcome contrast in the use of the single instrument.

As a whole, the concert was a most successful venture under the auspices of the Vocal Centre and Society for Vocal Chamber Music. The aims of the group are admirable, and it is to be hoped that more concerts are forthcoming. P. D.

Robert Fairfax Birch, composer and baritone; **Martial Singher,** baritone; **Gladys Kriese,** contralto; **Pauline Seim,** soprano; **Eugene Basabe,** pianist, April 10, E—In this program of his vocal works, Mr. Birch was heard both as performer and composer, and as accompanist for some of the works he sang. The solos and duets offered a wide variety of moods, and represented settings uniformly attractive in a melodic sense, and showing also a keen realization of the moods and dramatic content of the texts. Especially apt stylistically were the interpretations of Mr. Singher, while Miss Kriese's singing held an emotional coloring that appealed strongly to the listener, and Miss Seim had fluency and clarity. The accompaniments of Mr. Basabe added much to the general effect. D. H.

Philip Dunigan, flutist, **Ronald Roseman,** oboist, and **Gilbert Kalish,** pianist,

RICHARD CASS, *pianist, in recital at Carnegie Hall on April 12, introduced to New York a Sonata by Lou White.*

April 21, E— The three talented musicians formed an excellent ensemble and one out of the ordinary in its makeup. They performed an unusual program consisting of a Trio Sonata in A minor and the Sonata No. 5 for flute and oboe by Telemann and a Trio Sonata in A minor by Quantz, representing baroque music; Schumann's Three "Romances" for oboe and piano, Op. 94, and Hindemith's Sonata for flute and piano (1936). The Beethoven Piano Sonata, Op. 110, was played by the pianist. This assemblage of highly contrasted works found the young artists equally at home in their thoughtful, intelligent readings and as soloist each gave a good account of himself. H. F.

(*Continued on page 35*)

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REVIEW OF RECORDED MUSIC

Reviewed by James L. Boeringer, Arthur Cohn, G. A. Devlin, Peter Dickinson, Ralph I. Friedman, Richard Hall, Russell Kerr, T. W. Thompson

MONAURAL

BACH CANTATAS

J. S. Bach, Cantata No. 140, "Wachet auf," and Cantata No. 4, "Christ lag in Todesbanden," soloists, VIENNA STATE OPERA ORCHESTRA AND CHORUS, FELIX PROHASKA, cond. Bach Guild Series, Vanguard BG 598 (also available in stereo, BGS-5026).

The distinguished Bach Guild Series is continued with two of Bach's best-known cantatas. Prohaska leads the works with incisive vigor, and the singing is imbued with a high degree of skill and assurance. However, one questions the rather brusque and brittle effects in some of the choruses, giving almost a nonchalant quality. What the conductor sought, undoubtedly, was a return to baroque feeling, as opposed to the grandiose and rhetorical. But surely the "Alleluias" in Cantata No. 4—which opens with such solemn grandeur—are flung out almost too casually, as if this were an earthy peasant comedy. The soloists in this case are not all of the "top-drawer" variety, though the baritone, Hans Braun, is a fine and moving singer. The instrumental soloists, particularly Anton Heiller, harpsichordist, in the continuo, are superior and a tower of strength. R. K.

FOR ORCHESTRA

Tchaikovsky: Symphony No. 5, PHILADELPHIA ORCHESTRA, EUGENE ORMANDY, cond. Columbia ML 5435. A remarkably fine performance in many ways, not least in the great beauty and effectiveness of the sound. The recording is so clear and the effects of the various orchestra choirs are conveyed with such rich, clear and opulent tone that this recording could stand as an example of the superiority of the best American symphony orchestras, and a revelation to listeners throughout the world as to the supremacy of the reproduction techniques in this country. R. K.

Bach-Stokowski: TRANSCRIPTIONS CONDUCTED BY STOKOWSKI: Capitol P. 8489. Monophonic. If one is interested in transcriptions of Bach for the modern orchestra this collection should be found satisfying. But at a time when we are beginning to realize that the music of Bach makes its most vital impact as Bach wrote it and envisaged it, there seems little value in these transcriptions. However, the performances of these organ works, chorales, or suite or partita movements are all emphatic and polished: the orchestra serves its distinguished arranger-conductor well on a record which is technically satisfactory. P. D.

VILLA-LOBOS FOR FILMS

Villa-Lobos: FOREST OF THE AMAZON. SYMPHONY OF THE AIR AND CHORUS, HEITOR VILLA-LOBOS, COND. BIDU SAYAO, SOPRANO. United Artists UAL 7007. Monaural. According to the record jacket, Villa-Lobos resisted advances to write background music for the film, Green Mansions, for two years before succumbing. Assuming his reasons for opening the project stemmed from artistic uncertainty, I would say he should have had the courage of his convictions. As movie music, it is probably superior (by Hollywood standards). As Villa-Lobos, it is uninspired, sketchy, orchestrally overblown, and decidedly not worthy of his talent. The most tolerable parts are the soprano vocals, exquisitely sung by Bidu Sayao, whose devotion to her countryman's music is well known. The recorded sound is exceptional. R. I. F.

KABALEVSKY AT KEYBOARD

Debussy: CHILDREN'S CORNER SUITE; **Schumann:** SCENES OF CHILDHOOD; played by YAKOV ZAK, pianist; **Kabalevsky:** CHILDREN'S PIECES and SONATINA IN C MAJOR, played by the composer. Monitor MC 2039, mono.

Composers' performances of their own works are usually definitive but not always most effective. Dmitri Kabalevsky is a brilliant technician, but his playing is somewhat inflexible in sound and nuance. His "Children's Pieces" are the least sophisticated of this recorded collection. Yet, if he, the teacher, were demonstrating them for me, the pupil, I would probably be more frightened than inspired. He makes them sound more difficult than they should—perhaps intentionally.

Yakov Zak, with technique to spare and an abundance of expressivity, puts both to the service of the music. In the Schumann "Kinderscenen" he employs a lovely singing tone to contour the melodic line throughout. His Debussy has ample color and variety. As an interpreter, Zak is a more sensitive miniaturist than Kabalevsky, and his performance is therefore more effective educationally. The recorded sound is fair, with some distortion in percussive passages. R. I. F.

SLAVIC FOLK SONGS

THE VOLGA: RUSSIAN SONGS AND DANCES, featuring THE CHORUS OF THE VOLGA AND ENSEMBLE OF FOLK INSTRUMENTS, P. MILOSLAVOV, COND. Monitor MF 319. Monaural. This group of singers and dancers, organized in 1953 at Kuibyshev, is considered the youngest professional ensemble in the Soviet Union. Youth is evident in the vigor and enthusiasm of their work, and the technical excellence and artistry is a credit to its directors and teachers. The familiar "Song of the Volga Boatmen," performed *a cappella*, is refreshingly effective. The plaintive "Little Green Willow" and "Lament of the Volga" are handled with lovely tenderness and restraint. A helpful addition to the album is the complete text of the songs in Russian with an English transliteration. Full translations are provided on the back of the record envelope. The monaural recording is first-class. R. I. F.

GIESEKING ALBUMS

Beethoven: Sonata No. 1 in F Minor, Op. 2 No. 2; Sonata No. 8 in C Minor, Op. 13 ("Pathetique"); Sonata No. 12 in A Flat Major, Op. 26; Sonata No. 15 in D Major, Op. 28 (Pastoral"); Sonata No. 19 in G minor, Op. 49 No. 1; Sonata No. 20 in G Major, Op. 49 No. 2. WALTER GIESEKING, Pianist. Angel Album 3600 B/L.
SOUVENIRS: Pieces by Mozart, Chopin, Schumann, Mendelssohn, Grieg, Debussy, Scriabin, and Ravel. WALTER GIESEKING, pianist. Angel 35488.

Gieseking's last Beethoven album, subtitled "The Gieseking Heritage," is of special interest as it contains his last and unfinished recording, but also for a collection of noble performances, mature and tonally exquisite. Gieseking's Beethoven may vary somewhat from others, but it stands among the best, and this album is to be treasured.

This pianist might share his glory with others in larger works, but as a miniaturist and colorist he is unsurpassed. These short pieces are irrefutable proof of it. Many of them we have heard from childhood, usually indifferently or badly, but here they emerge under Gieseking's hands as little masterpieces of tone and color. T. W. T.

SCHUBERT BY FISCHER-DIESKAU

Schubert: Songs, Album 3, DIETRICH FISCHER-DIESKAU, baritone with GERALD MOORE, piano. "Dem Unendlichen," "Die Sterne," "An die Music," "Wehmut," "Kriegers Ahnung," "Der Zwerg," "Der Wanderer," "Frühlingsglaube," "Die Taubenpost," "An Silvia," "Im Frühling," "Auf der Bruck." Angel 35699.

I cannot imagine better Schubert than Fisher-Dieskau gives us in this, the third issue of the Schubert series. The singing is refined, yet encompasses the wide emotional range demanded. Moore is more than a sympathetic accompanist, he is a superb collaborator. T. W. T.

CASADESUS IN CONCERTI

Beethoven: Concerto in C minor, No. 1, Concerto in G Major, No. 4. ROBERT CASADESUS with the CONCERTGEBOUW ORCHESTRA conducted by EDUARD VAN BEINUM. Columbia ML 5437.

Casadesus is impressive in these two concertos through his fine sense of style and poetic feeling. Other readings have been more heavily romantic, but tonally the solo instrument sings eloquently, although with a more classical approach. Van Beinum's collaboration is excellent and the sound is very good. T. W. T.

FOR ORCHESTRA

Mendelssohn: Symphony in A. ("Italian"). **Tchaikovsky:** "Capriccio Italien." **Wolf:** "Italian Serenade." WILLIAM STEINBERG conducting the PITTSBURGH SYMPHONY. Capitol P8515.

These favorites, called "Italian Landscapes" on the record cover, are served with good taste and clean execution which gives them a freshness not always realized in many performances. There have been more opulent performances of the Capriccio and I for one prefer a little more schmaltz which the piece fairly cries for. Good sound.
T. W. T.

STEREO

NEW POULENC OPERA

Poulenc: "LA VOIX HUMAINE." Opera in one act, with text by JEAN COCTEAU. DENISE DUVAL, soprano; GEORGES PRETRE, conductor; ORCHESTRA OF THE THEATRE NATIONAL DE L'OPERA-COMIQUE. RCA Victor Cetra-Soria Series, LSS2385, Stereo.

Poulenc has taken the "impossible" challenge of setting Cocteau's theatrical *tour de force*, "La Voix Humaine," and has created an operatic masterpiece. In one act, and with one character, the fragmentary bits of telephone conversation of a young woman with her faithless lover become a palette of feminine anguish, frustration, fear, self-recrimination ,physical pain, and final resignation.

Mme. Dénise Duval, who portrays the abandoned mistress at the telephone, and Georges Pretre and the orchestra hold the listener in the solid grip of the music for 45 minutes. Her dramatic talents are so considerable that one must momentarily listen objectively to realize that she also has a beautiful voice. This is, of course, true artistry. The recorded sound is clear and intimate, and the accompanying libretto booklet, with drawings by Cocteau and photographs of the authors, artists, and the original Paris stage settings, is a credit to this premium Cetra-Soria series. R. I. F.

MAHLER'S "LIED" UNDER REINER

Mahler: "DAS LIED VON DER ERDE." THE CHICAGO SYMPHONY ORCHESTRA, FRITZ REINER, Cond. MAUREEN FORRESTER, Contralto; RICHARD LEWIS, Tenor. **Haydn:** SYMPHONY NO. 88. Two Records. RCA Victor, LSC 6087, Stereo.

Whatever pinnacles Reiner may ascend in future Mahler interpretations, this performance of "Das Lied von der Erde" must surely be his "Mount Everest." It is a reading that is broad in scope, with nobility, warmth, great beauty of tone, and filled with respect for the deep emotions of this personal expression in the twilight of Mahler's life. Maureen Forrester's voice is "of the earth"—bountiful, yet intimate, and she imbues the music and poetry with rich understanding. Richard Lewis's musicianship and insight are ample compensation for some of the uncomfortably high reaches of the tenor's tessitura. RCA's sound engineering in recent issues has been exceptionally fine, and consistent. It is a proper service to this superb recording of Mahler's greatest song cycle. R. I. F.

BACHIANA

MUSIC OF THE BACHS. **J. S. Bach: Cantatas No. 54, 53, and 200;** "Erbarme dich." from St. Matthew Passion: THE PHILOMUSICA OF LONDON directed by THURSTON DART; HELEN WATTS, contralto. London: Editions de L'Oiseau-Lyre, SOL 60003 (stereo).

Well-known for his scholarly labors in promoting authenticity in early music, Thurston Dart is here directing the performances of three cantatas, some incomplete, and this familiar aria from the "St. Matthew Passion." In general the clarity of the sound and the performance is admirable, although Helen Watts, contralto, is sometimes obscured by the solo violin in the "St. Matthew Passion" aria. For once in a group of this kind, the harpsichord is properly audible and contributes decisively to the rhythmic impetus and freshness. In its purpose of making the cantatas better known this record should be successful. P. D.

BACH ORGAN WORKS: MARCEL DUPRÉ, SAINT SULPICE, VOL. II. Preludes and Fugues in D major, A minor, E minor. Mercury Living Presence Stereo, S. R. 90227.

Most organ recordings remind the listener that the organ is one of the most difficult instruments to record successfully: when the church or hall in which the organ is recorded is considerably reverberant, the difficulties are enhanced. Marcel Dupré, though one of the world's most distinguished organists, is not noted for authentic interpretations of Bach, and consequently his textures are often thick in a way which militates against any kind of clarity. But the organ of Saint Sulpice makes a wonderful sound on this recording, and this veteran of the organ loft has a fine control over these masterpieces in a recording which is at least moderately successful. P. D.

MUSIC OF THE BACH FAMILY: CHORAL WORKS. Boston University Anthology Series. CHORUS OF BOSTON UNIVERSITY, ZIMBLER SINFONIETTA, RICHARD BURGIN, Conductor. Soloists. MARGUERITE WILLAUER, BETTY LOU ALLEN, DAVID LLOYD, MC HENRY BOATWRIGHT. Boston Records: Stereo BST 1008.

This is the third in a most enterprising series of recordings. The Anthology has been organized under a grant to perform neglected works paying special attention to style and authenticity. This disc is devoted to Bachs of J. S. Bach's own generation or earlier and again the quality of the family is shown as that of the most remarkable family in the history of music. The earliest of the Bachs represented was born in 1604 and the latest died in 1777. The music thus presents considerable variety and is a good indication of the background and surroundings of J. S. Bach and his contemporaries. The sound is good and the performances are an admirable vehicle for this fascinating collection of minor talent. P. D.

LEONTYNE PRICE IN SONGS

LEONTYNE PRICE: A Program of Song. (Selections by Fauré, Poulenc, Strauss, and Wolf) LEONTYNE PRICE, soprano; DAVID GARVEY, piano. RCA Victor LSC-2279 (stereo).

Leontyne Price lends her beautiful voice and excellent musicianship to an exemplary selection of French and German songs. Of the two categories, her talents seem to be best suited to the latter. She has a natural poise and dignity that serve the Lieder well, with enough freedom when a more spontaneous effort is called for. Perhaps the least satisfactory of the German songs is the Strauss "Allerseelen," which is somewhat pallid in her delivery. The French repertoire, while adequately sung, suffers to an extent from poor diction. This should improve with practise and coaching. Miss Price is very ably assisted by the fine accompaniments of David Garvey at the piano.
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NEW RECORDINGS RECEIVED

RAVEL: "Mother Goose" Suite, "Alborada del Gracioso," "La Valse"; Whittemore and Lowe, duo-pianists, Capitol SP 8513 (stereo).

BEETHOVEN: Symphony No. 2, "Coriolan" and "Prometheus," Overtures, Philharmonic Orchestra, cond. by Otto Klemperer, Angel S. 35658 (stereo).

PROKOFIEV: "Peter and the Wolf," Michael Flanders, narrator; SAINT-SAENS: "Carnival of the Animals," Hephzibah Menuhin and Abbey Simon, soloists; Philharmonia Orchestra, cond. by Efrem Kurtz; Capitol SG 7211 (stereo).

PUCCINI: Love Scenes (orchestral suites) from "La Boheme" and "Madama Butterfly"; Hollywood Bowl Symphony Orchestra; cond. by Alfred Newman; Capitol SP 8516 (Stereo). With "Bonus Album" of Hollywood Bowl selections cond. by Carmen Dragon, Mr. Newman, Miklos Rozsa, Felix Slatkin and Roger Wagner, of works by Waldteufel, Tchaikovsky, Kabalevsky, Puccini, Litolff, Dinicu-Heifetz, Borodin, De Curtis, and Newman (latter not for sale).

YUGOSLAV FOLK SONGS: Chorus and orchestra of the Joza Vlahovic Society of Zagreb, cond. by Emil Cossetto; Monitor, MF 327 (monaural).

PENNARIO PLAYS: Works of Chopin, Rachmaninoff, Dohnanyi, Saint-Saens, Poulenc, Scriabin and Paganini-Liszt; Capitol SP 8469 (stereo).

CLAUDETTE SOREL PIANO RECITAL: Works of Chopin, Liszt, Raff, Moszkowski and Rachmaninoff; Monitor MC 2044 (monaural).

LIVING STRINGS: MORTON GOULD AND HIS ORCHESTRA: Works by Tchaikovsky, Ries, J. S. Bach, Johann Strauss, Turina, Boccherini and Rachmaninoff; RCA Victor, LSC-2317 (stereo).

A YULETIDE SONG FESTIVAL: Rosalind Elias, Giorgio Tozzi, orchestra and chorus conducted by Lehman Engel. RCA Victor LSC-2350 (stereo).

COWARD: "Bitter Sweet," excerpts, Vanessa Lee, Roberto Cardinali, Julie Dawn, John Hauxvell, Rita Williams Singers; Michael Collins and his Orchestra; Angel, S 35814 (stereo).

SCHUBERT (arr. Berte and Clutsam): "Lilac Time," June Bronhill, Thomas Round, Rita Williams Singers, Michael Collins and his Orchestra; Angel, S 35817 (stereo).

LEHAR: "The Merry Widow," new English version by Christopher Hassall; presented by Sadler's Wells Opera Co. and Orchestra conducted by William Reid. Angel S. 35816 (stereo).

BENATZKY-SCHOLZ: "White Horse Inn," English book and lyrics by Harry Graham, Andy Cole, Mary Thomas, Rita Williams, and her Singers, Tony Osborne and his Orchestra; Angel S 35815 (stereo).

BERLIOZ AT HIS BEST

Berlioz: REQUIEM, LEOPOLD SIMONEAU, tenor; BOSTON SYMPHONY ORCHESTRA, NEW ENGLAND CONSERVATORY CHORUS, CHARLES MUNCH, cond. RCA Victor, Living Stereo, Soria Series, LDS-6077 (also available in monaural, LD 6077).

This magnificent recording, made in Symphony Hall, Boston, is one of the most effective we have heard. It is performed by a well-trained and dedicated body of singers and orchestral forces, finely tuned and balanced. Mr. Simoneau's singing has a purity and spiritual quality perfectly suited to the exquisite musical setting.

Dr. Munch introduced the "Requiem" to the Boston Symphony concerts in Symphony Hall on April 20, 1951, later repeating the work in Boston and in Tanglewood, and in 1959 recorded it for the RCA Victor Soria Series.

For the recording, the auditorium had been stripped of its floor seats. The New England Conservatory Chorus was seated on stage and the orchestra on the floor of the hall. For the "Dies Irae" the brass bands were placed on the second balcony, two on each side. All these details are beautifully reflected in the stereo recording.

To Berlioz's "Requiem," such notables as Heine, Hans von Bülow, Liszt and Saint-Saens have given glowing panegyrics, Bülow calling the composer "the Michaelangelo of French music" and Liszt styling the "Requiem" a "prodigious and indeed sublime work." To these verdicts, no more need be added except to say that the sound is about the finest so far produced by RCA Victor.

A paragraph must be given to the truly superb book accompanying the album. It was designed by Albert Skira and contains nearly a dozen superb color reproductions of masterpieces by Hieronymus Bosch and other masters as illustrations of the text, reproduced in full. There are also photographs and drawings of the composer and of scenes associated with his work. The recording has been issued in a special limited edition of 200 copies. L. R. T.

AMERICAN SYMPHONIES

Blackwood: SYMPHONY NO. 1; **Haieff:** SYMPHONY NO. 2. THE BOSTON SYMPHONY ORCHESTRA, CHARLES MUNCH, COND. RCA Victor LSC-2352 (Stereo).

These two works have the distinction of being the first to be recorded under the auspices of the Recording Guarantee Project of the American International Music Fund. Easley Blackwood, a member of the University of Chicago faculty, is an enormously gifted young American who completed this first Symphony at the age of 22. He is now 27. The work is long, complex, but highly listenable. It is inevitable that a youthful work will show the influence of teachers and contemporaries, but the Symphony is nonetheless unmistakeably original.

Alexei Haieff was born in Siberia, but has lived in the United States for 25 years. His Second Symphony, in three movements, is marked by clarity, conciseness of form, and economy of statement. It is the work of an experienced craftsman and, with the Blackwood, provides a notable beginning to a commendable and necessary venture.

R. I. F.

SERKIN IN MENDELSSOHN

Mendelssohn: Piano Concerto No. 1 in G minor and Piano Concerto No. 2 in D minor; RUDOLF SERKIN, pianist, and PHILADELPHIA ORCHESTRA, EUGENE ORMANDY, cond. Columbia ML 5456 (stereo).

One of the most successful performances of Serkin with the Philadelphians was scored with these two works. His readings are extremely authoritative. To the alternating bravura passages and soulful slow movements he brings a lyrical quality that gives a certain full-blooded lyricism to an idiom that may sound a little pale today in the hands of some other performers. The tone of the Philadelphia Orchestra is, as usual, one of velvet and the conducting of Ormandy is spirited and dependable. The stereo engineering is also of the best. R. K.

DE LUXE DON

Strauss: "DON QUIXOTE." CHICAGO SYMPHONY ORCHESTRA, FRITZ REINER, Cond.; ANTONIO JANIGRO, Violoncello, MILTON PREVES, Viola. RCA Victor, Cetra-Soria Series, LSS 2384, Stereo.

Since Cervantes immortalized them in pen and ink, Don Quixote and his sidekick, Sancho Panza, have been fertile material for painter, poet and musician. Being the subject of some outstanding expressions in all these media has also qualified the aging but noble Don for RCA's Cetra-Soria series. The accompanying booklet, which we are told, is part of a limited printing of 200 copies, is a beautiful volume. Program notes and translations, printed respectively in black and red, are by Walter Starkie. It is illustrated with prints of paintings and drawings by Daumier, Doré, Dali, Osborn, Goya and Picasso. In the famous orchestral variations by Richard Strauss, the performance by Reiner, Janigro, Preves and the Chicago Symphony is fortunately up to the standard of the package. In fact, the performance and the sound are so good that I'd guess RCA has a good chance of making this disc a best-seller without the trimmings. R. I. F.

OPERAS

Leoncavallo, "I Pagliacci"; MARIO DEL MONACO (CANIO), GABRIELLA TUCCI (NEDDA), CORNELL MACNEIL (TONIO), RENATO CAPECCHI (SILVIO), PIERO DE PALMA (BEPPE); CHORUS AND ORCHESTRA OF THE ACCADEMIA DI SANTA CECILIA, ROME; FRANCESCO MOLINARI-PRADELLI, cond.; BONAVENTURA SOMMA, chorusmaster. Side Four contains an Italian Song Recital by DEL MONACO, with orchestra conducted by ERNESTO NICELL. London, stereophonic, OSA-1212-A4237.

A cast of superlative sort includes Mario Del Monaco as a Canio worthy of rave notices; Gabriella Tucci, showing a light lyric voice of pleasing quality; and Cornell MacNeil, splendid American baritone, who gives a perfect rendition of the Prologue and the other pages of Tonio's dramatic role. Renato Capecchi in the assignment of Silvio also provides an excellent vocal display, and the same may be said of Piero De Palma as Beppe. There is the usual fine high-fidelity sound characteristic of the London recordings.

Side 4 contains a vocal concert by Del Monaco, who brings us songs by Cinque, Cioffi, Di Capua, De Curtis and Lara, ardent numbers that should appeal to melody-lovers. L. R. T.

Verdi, "La Forza del Destino"; MARIO DEL MONACO (DON ALVARO), RENATA TEBALDI (LEONORA), ETTORE BASTIANINI (DON CARLO), CESARE SIEPI (PADRE GUARDIANO), FERNANDO CORENA (FRA MELITONE), GIULIETTA SIMIONATO (PREZIOSILLA), AND IN OTHER ROLES PIERO DI PALMA, SILVIO MAIONICA, GABRIELLA CARTURAN, EZIO GIORDANO, AND ERALDO CODA: CHORUS AND ORCHESTRA OF THE ACCADEMIA DI SANTA CECILIA, ROME: FRANCESCO MOLINARI-PRADELLI, cond.; BONAVENTURA SOMMA, chorusmaster. London OSA-1405.

This performance rates four stars. The famous principals, Tebaldi; Del Monaco, Bastianini, Siepi and others, provide a flawless and a thrilling recording. It is a notable addition to any operatic library. L. R. T.

CONDUCTORS

Kenneth Schermerhorn has been appointed conductor of the American Ballet Theatre. Mr. Schermerhorn, an assistant conductor of the New York Philharmonic this season, previously conducted the American Ballet Theatre in 1957. **Jan Tomasow** joins the same organization as associate conductor for the 20th anniversary season at the Metropolitan and its subsequent six months' international tour, which includes Russia . . . **George Georgescu,** noted Rumanian conductor, will make his first American appearance in 30 years next season when he directs a pair of concerts with the Cleveland Orchestra; **George Szell,** its musical director, will lead 17 concerts, and associate conductors **Robert Shaw** and **Louis Lane** four and two pairs, respectively . . .

Dieter Kober, conductor of the Chicago Chamber Orchestra, recently addressed the German Literary Society in a Handel Memorial Lecture on "The Essence of Handel's Instrumental Music." . . .

Hugo Rignold has been appointed conductor of the City of Birmingham Symphony Orchestra in England, beginning September next . . .

Leopold Stokowski's career was the subject of a musical "spectacular" on Station WQXR, April 22, from 9:05 to 11 p.m. . . . **Alexander Hilsberg,** director of the New Orleans Philharmonic Symphony, was so impressed with the talents of Robert Roux, 11-year-old New Orleans pianist, when he appeared with the orchestra twice this season after winning a Louisiana Youth Concerts Audition, that he arranged for his admission to the Curtis Institute of Music and is sponsoring his studies there . . .

COMPOSERS

A complete edition of **Hugo Wolf's** works is being planned by the International Hugo Wolf Society; the publication has been assigned to the Wiener Musikwissentschaftlicher Verein, and will be edited by Dr. Hans Jancik. . . .

Elliott Carter won the Pulitzer Prize for 1960 with his Second String Quartet. . . .

Vaughan Williams' "A Sea Symphony" and **Randall Thompson's** "Ode to the Virginian Voyage" will have their first performances in New York on May 3 in Carnegie Hall by the Oratorio Society of New York, conducted by T. Charles Lee, assisted by Gail Manners, soprano, Walter Cassel, baritone, and the Symphony of The Air, as a benefit for the Oratorio Society. . . .

Samuel Barber has completed a "Toccata Festiva" for Organ and Orchestra, to be published by G. Schirmer, which will have its first performance at next season's opening concert of the Philadelphia Orchestra, Sept. 30. Eugene Ormandy conducting and Paul Callaway soloist. This will mark the dedication of a new Aeolian Skinner organ installed at the Academy of Music and donated by Mrs. Mary Curtis Zimbalist, founder of the Curtis Institute of Music. . . .

William Grant Still has been commissioned by the American Accordionists Ass'n. to compose an "Aria" for unaccompanied accordion which will be premiered by Myron Floran at a Town Hall concert, May 15. . . .

Jeno Takacs' "Essays for the Madrigal" was premiered by the Cincinnati College Conservatory Madrigal Group on March 31 under the baton of Willis Beckett. . . . **Alan Hovhaness** is in Japan to conduct some of his works.

Darius Milhaud's Ninth Symphony, commissioned by the Fort Lauderdale (Fla.) Symphony Orchestra, had its world premiere on March 29 under the direction of Mario di Bonaventura, conductor of that orchestra. . . . The Austin (Tex.) Symphony gave the U. S. premiere of a suite from the opera "King Pomade's New Clothes" by **Gyorgy Ranki** on Jan. 11. . . . **Leon Kirchner** is writing a new Piano Concerto on a commission from the Ford Foundation which will be given its world premiere next season by the Seattle Symphony Orchestra with Leon Fleisher as soloist; the same orchestra will present Michael Rabin as soloist in a new Violin Concerto by **Paul Creston,** also a Ford commission. . . .

Carlisle Floyd's cantata "Pilgrimage" received its world premiere at the third annual Festival of the Arts at Syracuse University on April 24. . . .

An evening program of works by **David Amram** at Town Hall, on May 8, will include the world premieres of his Sonata for violin and piano and his Trio for tenor saxaphone, French horn and bassoon . . .

WILLARD STRAIGHT, *composer-pianist, right, and* WALTER HENDL, *conductor of the Chautauqua Symphony, discuss the score of Mr. Straight's Piano Concerto, which was premiered last summer by that orchestra. Mr. Straight has been commissioned by* MRS. J. DENNIS FREUND, *of Chicago, to compose a new Piano Quintet, which he will introduce next season with the* FESTIVAL STRING QUARTET *of the Free Concerts Foundation at Simpson Hall in Chicago.*

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THE NATIONAL SCENE

Something new in symphony concerts is provided by the Springfield (Mass.) Symphony Orchestra, under ROBERT STAFFANSON, *who recently presented Richard Strauss' tone-poem "Till Eulenspiegel's Merry Pranks" with the aid of a mime,* FRANZ REYNDERS, *who portrayed the lamentable end of the hero.*

Photo by T. T. Morehead

NEW ORLEANS

The 1960 Spring Festival of Opera under the auspices of the Experimental Opera Theatre of America and the Ford Foundation opened at the Civic Theatre in New Orleans on April 21 and continues through May 14. The series presents young operatic talent selected in nationwide auditions. Renato Cellini, founder and general director, opened the festival on April 21 and 23 with Mozart's "The Marriage of Figaro," sung in English. Peter Paul Fuchs, head of the Opera Workshop at Louisiana Stage University, staged the opera. Elissa Minet Fuchs, ballet mistress and choreographer for the New Orleans Opera House Association, directed the ballets for the series.

Verdi's "Rigoletto" was presented in Italian on April 28 and 30 with Dr. Knud Andersson, associate conductor of the New Orleans Opera House Association, conducting. Arthur Cosenza, head of the Loyola University Opera Workshop and the New Orleans Recreation Department's Opera Workshop, staged this opera.

The Puccini Triptych, "Il Tabarro," "Suor Angelica," "Gianni Schicchi," will be presented on May 5 and 7 in Italian with Cellini conducting the last two and Andersson conducting the first. Mr. Cosenza will stage the works. Smetana's "The Bartered Bride" will be presented on May 12 and 14 in English, with Otto Lehmann conducting and Mr. Fuchs in charge of the staging.

PHILADELPHIA

■ Several new orchestral works and performances of comedy opera added interest to the spring musical season in the Quaker City.

One world premiere was that of Louis Gesensway's second symphonic poem, "Ode to Peace." He is a member of the Philadelphia Orchestra's violin section whose works have had numerous playings and several recordings. This was a commission of Edward Benjamin's "restful music" project through Eugene Ormandy, who conducted. Including some 'cello solos and a brass chorale, with not a dissonant note in a carload, this is indeed restful music—one might add, listenable but innocuous.

At these concerts William M. Kincaid was flute soloist (in the Mozart Concerto in G) on the eve of his retirement after 39 years with the Orchestra—two-thirds of its life. The audience gave the popular, silverhaired flutist a standing ovation, a tribute accorded but few artists. He deserved it.

A Passacaglia by Leroy Robertson, of Utah, was given its local bow on the program with Rudolf Serkin playing the Brahms Second Piano Concerto. Robertson's work in theme and treatment is obviously modeled on Bach's Passacaglia. It uses slightly modern harmonies and builds to a fullblown finale.

Ormandy also conducted his annual Tchaikovsky program (String Serenade and "Pathétique" Symphony), on which Concertmaster Anshel Brusilow played the Violin Concerto with flying fingers and a tone that was not large but well controlled.

■ Lee Luvisi, outstanding young pianist, was soloist with the Orchestra in the local premiere of Efrem Zimbalist's Piano Concerto, the original score of which William Kapell had with him on his ill-fated final flight. It had been played only once before, by Luvisi a year ago in New Orleans. Zimbalist's Concerto is easily assimilable, a broadly romantic work cannily scored. . . . Four days before this concert, Luvisi gave a recital on 24 hours' notice for the Tri-County Concerts Association, substituting for the indisposed Rosalyn Tureck. He did very well, too.

Natalie Hinderas was soloist in the world premiere of "Epigrams," by Joseph Castaldo, Philadelphia composer, with the Philadelphia Little Symphony, Robert Mandell, conductor. This is a work of short, shifting moods and violent rhythmic contrasts both for solo instrument and orchestra. It is cerebral rather than heartfelt music.

■ Comedy has held the operatic stage, with a beautifully sung and staged "Marriage of Figaro" closing the Metropolitan Opera series here. An idiomatic performance of "The Bartered Bride" ended the Philadelphia Grand Opera season, and a delightful, frothy "Voyage to the Moon" was given by the Boston Opera for the Philadelphia Forum. . . . Some church groups banded together to stage the local premiere of Britten's folk opera, "Noye's Fludde," most creditably. Britten's opera is cleverly put together for effective participation by professionals, amateurs and the audience.

Another event was the first hearing here of rediscovered church music by Brazilian composers of 200 years ago, music of craftsmanship, inspiration and power. It was presented by the choir of St. Monica's R. C. Church under Anselmo Inforzato, as part of this city's season-long Festival of Music of the Western Hemisphere.

Recitalists of note have included Samuel Lifschey, retired solo violist of the Philadelphia Orchestra; Theodor Uppmann, baritone, for the Matinee Musical Club, and Mata and Hari, dance satirists.

SAMUEL L. SINGER

CHICAGO

■ A new concert management, Chicago Concerts, Inc., has been founded by Byron Belt in this city. Mr. Belt, former assistant manager of the Chicago Lyric Opera, will present at least a dozen attractions in this midwestern city next season.

Highlights will be the Chicago debut of Joan Sutherland, noted Australian soprano and leading member of Covent Garden Opera, and an appearance of Elisabeth Schwarzkopf, soprano, in recital. It is expected that Mr. Belt will lease the Civic Theatre in Chicago as the home for his 1960-61 series. Other attractions will be announced later.

■ The closing weeks of the Chicago Symphony's current season held some of the orchestra's most notable performances—Reiner's Schubert (Fifth), works by Wagner and Strauss, and his magnificent cooperation with which his soloists, Stern, Cliburn and Miller, made these performances memorable. Stern's transcendant playing of the Beethoven "Romance" and the Mozart G Major No. 3 elevated him still higher in the realm of the "chosen few" of his instrument.

Van Cliburn gave his finest performance heard here, an impressive reading of the Brahms B flat Major Concerto,

in which he found its full measure of beauty and grandeur. If at times one was conscious of planned effects that interrupted its continuity, one could only marvel at the enormous and wonderfully cultivated talent of this young artist. He accepted the ovation given him with admirable simplicity, warmth, and dignity.

Frank Miller, the orchestra's principal 'cellist, made his second solo appearance with the orchestra this season at the mid-week concerts of April 14 and 15, playing the Saint-Saens Concerto in A minor. Miller's rich, glowing performance, abundantly musical, sang straight to the hearts of his listeners, who gave him a tremendous ovation.

Preceding the Prelude and "Good Friday Spell" from Wagner's "Parsifal," the orchestra opened the concert with the Air from Bach's Suite No. 3 in D Major, played in memory of Walter Paul Paepcke, a trustee of The Orchestral Association and generous patron of the arts, who founded the Aspen Festival, and closed the program with Dohnanyi's Suite for Orchestra, Op. 19, played in memoriam for that composer.

The orchestra's 69th season closed with the concerts of April 21 and 22 when Brahms' "German Requiem" was presented with the Chicago Symphony Orchestra Chorus (Margaret Hillis, Director) and soloists Adele Addison and William Warfield.

The orchestra has announced for its 70th season, guest conductors André Cluytens, Pierre Monteux, Hans Rosbaud and William Steinberg. Soloists will include Dimitri Bashkirov, Van Cliburn, Annie Fischer, Malcolm Frager, Emil Gilels, Jacob Lateiner, Guiomar Novaes, Leonard Pennario — pianists; Sidney Harth, Leonid Kogan, Nathan Milstein, Isaac Stern — violinists; Antonio Janigro, Robert La Marchina — 'cellists; and vocalists Adele Addison, Phyllis Curtin, Dietrich Fischer-Dieskau, Donald Gramm, Florence Kopleff, Richard Lewis, John McCollum, Barry Morell, Regina Sarfaty and Eberhard Waechter.

Two exciting pianists made their Chicago recital debuts on the afternoon and evening of April 11. John Browning was presented in Orchestra Hall on the Allied Arts Piano Series, and William Masselos appeared at the Arts Club of Chicago. Mr. Browning commanded immediate and sustained attention from the opening Allegro of Haydn's D Major Sonata to the closing Fuga of Barber's stunning Sonata, Op. 26, which was the crowning glory of the concert. He had played Haydn that was crystal-clear, swift and elegant—if at times too precious—and had given us a Schubert Sonata in A Minor rich in orchestral effects (almost excessive in its contrasts) with a warm, deeply singing Andante. Beethoven's "Appassionata" Sonata had many grand moments, but lacking continuity, it was less rewarding for this listener than other performances of the afternoon. Four Chopin Mazurkas preceded the Barber, which, as played by Mr. Browning, took on still greater importance as one of the most exciting contemporary contributions to piano literature.

Mr. Masselos had been heard here several years ago in the Chicago premiere of Aaron Copland's Fantasia for Piano and Orchestra in a program devoted to works of this composer, so it was not surprising to find this greatly gifted artist an exciting recitalist. Mr. Masselos made instant contact with his audience. With simplicity and amazing deftness, the pianist imbued four Scarlatti sonatas with all of the grace and musical expression with which they were conceived. He was equally sensitive to Schubert's muse in his fluid, warm and brilliant performance of the Sonata in A. Mr. Masselos gave extraordinarily vivid performances of works of Chavez, Hovhaness, Rorem, Weber and Ives ("Hymn Tune" and "Ragtime" from Sonata No. 1). Program notes (in English translation), though read by a pretty young lady, detracted from an otherwise imaginative performance of Satie's "Sports et Divertissements."

■ Pavel Lisitsian, Russian baritone, with Naum Walter at the piano, completely conquered a large audience in his first appearance in Chicago. Mr. Lisitsian has a large, beautiful voice of long range and sonorous timbre. He has been well schooled technically and displayed remarkable breath control and a fabulous command of *messa da voce*. His ability to swell a tone from pianissimo to double forte was breathtaking and his diminuendo from a forte was equally impressive. The first part of the program comprised German lieder, Mozart and Ravel. If his interpretations were not always exceptional, they were musical. It was in his operatic arias and in his Russian numbers in the program's second half that the baritone reached his greatest heights and achieved a spectacular success. The Armenian folk song, "The Crane" and an aria from Tchaikovsky's opera, "Pique Dame" were particularly impressive.

Francois D'Albert, Hungarian violinist, made his second Fullerton Hall recital appearance this season on April 5, when he and the excellent pianist, Alice Martz, presented sonatas by Mozart (No. 10, K.378), Beethoven ("Spring") and Milhaud (1911), and D'Albert played a group of pieces by Veracini-Corti, Rolla-Pasqualini, Dohnanyi, Saint-Saens and two of his own. Although these were given meticulous and highly musical performances, D'Albert and Miss Martz had collaborated so beautifully in their flawless performances of the three sonatas, that one wished they had completed the program.

Sherrill Milnes, in his Fullerton Hall award recital (March 11), proved himself a worthy winner of the Young Artists Contest sponsored by the Society

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ADELE DRUKTENIS, *Chicago soprano, who was awarded the first prize of $1,000 by the Illinois Opera Guild, when she was presented on "Opera Guild Auditions of the Air" over WGN-RADIO and WGN-TV on Feb. 28*

of American Musicians. He applied his sturdy, rich baritone, his mature musicianship and interpretative taste, intelligently throughout his well built program. His evident knowledge of the languages employed was another facet of Mr. Milnes' cultivated talent. What is needed, in this reviewer's opinion, is vocal production that allows for more resonance and tonal coloring. Comprising the program were songs of Purcell, Handel, Erich Wolff, Marx and Fauré; the aria, "O vin, dissipe la tristesse" from Thomas' "Hamlet," "Three Irish Airs" arranged by Dalway, and songs by Malotte, Carpenter and Barber. William Browning's accompaniments were a distinct asset to the recital.

Jancie Harbison, winner of this season's Allied Arts piano award, played her winner's recital at Orchestra Hall on Sunday, April 17. Her program, which contained four Scarlatti Sonatas, the Brahms-Schumann Variations, a Prokofiev sonata, a Chopin group and pieces by Barber, Ravel and Infante, was calculated to test the technical equipment of any young pianist, and Miss Harbison acquitted herself well on all counts. Of more importance, her playing is very musical, with crystal clarity of tone, and exquisitely controlled pianissimi, and a special sense of hush for the Chopin Berceuse, which, after all, is named a lullaby. Of special interest in the program was the first performance in Chicago of Samuel Barber's "Homage to John Field," a small and gracious work placed just ahead of the Chopin group, which it was related to, even as the English composer antedated and forshadowed, in his Nocturnes, the work of Chopin himself.

DOSHA DEVRIES

LOS ANGELES

■ A recent Los Angeles Philharmonic concert brought sharply into focus the fact that the once-proud land of Hungary has lost some of the finest of its contemporary musical exponents, for three of her expatriate sons were vitally concerned with the program. Georg Solti, the conductor, Janos Starker, the soloist, and Miklos Rozsa, composer. Starker displayed a warmer and fuller tone in the Schumann 'Cello Concerto than he has on some occasions in the past. Rozsa's "Three Hungarian Sketches," skillfully contrived, gave further evidence that he is one Hollywood film composer who can throw off the shackles of stop-watches and circumscribed sequences. Unfortunately, the sketches suffered in the neighboring shadow of Webern's early "Passacaglia," which, while dating from 1908 and somewhat conventional, is nonetheless Webern.

On the following day Solti presented an all-Stravinsky program consisting of two works which suffered a common fate at their initial performances, although in vastly different ways. The scandal provoked by "Le Sacre du Printemps" at the Théatre de Champs-Elysees in 1913 is well known; the reception of the opera-oratorio "Oedipus Rex," about 14 years later, was marked by an indifferent frigidity. But like the famous ballet, it enjoyed success subsequently. "Oedipus" was given in concert form by Solti and his forces. Caesar Romero was the Speaker, Brian Sullivan was Oedipus, Betty Allen, Jocaste; Robert Oliver, Tiresias; Ned Romero, Creon; and Richard Robinson, the Shepherd. The Roger Wagner Chorale assisted. All acquitted themselves creditably.

■ In U.C.L.A.'s Schönberg Hall, the Roth Quartet completed their Beethoven festival, assisted by André Previn, pianist. The program was made up of Piano Trios Op. 1, No. 3, and Op. 70, No. 1, and String Quartet No. 15, in A minor, Op. 132. The entire series of three evenings was a complete triumph for the Roth Quartet, and Mr. Previn again amazed all by his versatility.

Mischa Elman thrilled his audience in a recital at Philharmonic Auditorium with his old magic. If his exposition of the Bach Chaconne left something to be desired in baroque architecture, the fabulous tone never flagged, nor did the secure left hand.

Richard Robinson, tenor, gave a most artistic recital in the Wilshire Ebell Theater. His program included songs and arias by Purcell, Scarlatti, Mozart, Beethoven, Schubert, Hugo Wolf and an English group . . . On the following evening, in the same hall, the Trio di Bolzano delighted with works by Mozart, Mendelssohn and Ravel.

Solti had Nathan Milstein as soloist at the Philharmonic's March 31 concert. He performed the Tchaikovsky Concerto with his usual *élan* and technical dexterity. The conductor led Richard Strauss's first tone-poem "Macbeth" and Beethoven's Symphony No. 2, as well as giving support for Milstein, in a masterly fashion.

■ The Los Angeles Opera Company opened its season of four performances on April 1 in the Wilshire Ebell Theater with a staging of "Tosca." Ever since this reporter has been a resident of Southern California (nearly a decade and a half) he has heard rumors and plans concerning the establishment of a resident opera company. So far nothing has materialized. The Los Angeles Opera Company now announces that such is their objective (but to my way of thinking it's a long haul). The company, which has given sporadic performances of the workshop level in the past, has been reorganized so far as administration and backing are concerned and reportedly has garnered an impressive list of backers. At present the group is providing a worthwhile experience for fledgling singers of professional calibre, but a resident opera company in the third largest city in the U. S. will have to be something more. Whether this company will be the one to occupy the stage of the new Music Center remains to be seen. The musical direction will have to be improved. The performance of "Tosca" was a good one for this level of endeavor, and the company's future performances will undoubtedly improve progressively.

Other opera performances included USC's presentation of Verdi's "Otello" under Dr. Walter Ducloux, who made the English translation. (Shakespeare to Boito to Ducloux!) The performances were well-done and expertly handled... UCLA presented Debussy's "Pelléas et Mélisande" under Wolfgang Martin on April 7. Mr. Martin is a knowing conductor, no matter what the score. . . On the same afternoon Solti led the Philharmonic in excerpts from Berg's "Lulu," Mozart's Clarinet Concerto, and Schumann's Fourth Symphony. Kalman Bloch, solo clarinetist of the orchestra, was featured in the Mozart.

ARTHUR W. WOLF

SAN FRANCISCO

■ A procession of guest artists and conductors has continued to add variety to the already varied programs of the San Francisco Symphony Orchestra. Guitarist Andres Segovia was a guest for one program, playing the first concerto of Castelnuovo-Tedesco, a sonatina for guitar, string orchestra and flutes by Torroba, and a group of guitar solos. Maestro Jorda led the orchestra in Schumann's first symphony and selections from Serge Prokofiev's "Romeo

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and Juliet." Despite the artistry of Segovia and Jorda, it remains something of a mystery why they should wish to try experimenting with guitar works in so large a hall as the War Memorial Opera House. In smaller halls the combination of guitar and small orchestra would be admirable.

Sir Thomas Beecham chose an unusual program for his concerts—at any rate in its latter half, which consisted of his own arrangement of a suite made up of excerpts from various Handel operas, and the final scene from Richard Strauss' early opera "Feuersnot." Sir Thomas opened the concert with Haydn's "Surprise" symphony and Mozart's "Prague" Symphony. This reviewer found the first half much more to the point.

Guest artist for a concert pair was violinist Isaac Stern, heard in the Mendelssohn Concerto. Jorda, who in his tenure here has broadened the orchestra's repertoire in all directions, continued his good work by introducing to San Francisco music-lovers Karl Amadeus Hartman's Third Symphony, a work which made a deep impression on listeners of every shade. The orchestral part of the concert opened with Beethoven's "Egmont" overture and closed with Stravinsky's "Fireworks." Mr. Stern's artistry was of the best and he received accomplished support.

■ An interesting contrast to the music-making of the San Francisco Symphony came our way when the Moscow State Symphony Orchestra presented two concerts in the Civic Auditorium, the first of which had violinist Valerii Klimov as soloist in the Tchaikovsky Concerto, the orchestra playing Prokofiev's 7th symphony and Rachmaninoff's Second. Klimov surprised local musicians by not observing the usual cuts in the first movement of the concerto. For the rest, the only complaint was that the program had nothing but music by Russian composers on it.

■ Testimony to the growing importance of Berkeley as a musical center is offered by the packed houses and repeated performances found in the Berkeley Concert Association's series, the four excellent concert series presented by the University of California, and the important activity of the Amphion Concert Foundation, an organization devoted to furthering the careers of young debut artists. The latter group presented flutist Lloyd Gowen of the San Francisco Symphony in recital, with Roy Bogas at the piano. Sonatas by Vivaldi and Bach, and works by Schubert, Dutilleux and Prokofiev made a varied and highly interesting program. Gowen's effortless technique and fine artistry made a deep impression, though it must be admitted that the Bach sonata would have been more effective had a larger harpsichord been available. The second concert on this series brought two University of California seniors majoring in music—violist John Graham, and pianist Janet Goodman—in a program of works for viola and piano by Bach, Hindemith, Bloch and Brahms. Again a serious program of challenging music afforded opportunity to estimate the promise of the young performers. They were more at home in the Brahms and Hindemith sonatas, but the Bach sonata posed special problems and the idiom in Bloch's suite seemed not to have been thoroughly absorbed.

■ Gerhard Samuel devoted the program of March 8 given by the Oakland Symphony Orchestra to music by French composers—Berlioz, Vieuxtemps and Debussy. While it served to demonstrate Samuel's wide repertoire of styles, for us the program was a bit popular in material. The special concert of March 22 opened with a concerto by Torelli and the "Gloria" by Vivaldi, the Oakland Symphony Chorus, Byron Graber, director, participating in the latter, with mezzo-soprano Janis Martin and contralto Bernice Sprague. Antal Dorati's "Missa Brevis," which was to have received its world premiere on this occasion, unfortunately could not be given. Instead baritone Edgar Jones of the Mills College faculty was soloist in a particularly moving performance of Bach's cantata "Ich habe Genug." 'Cellist Bonnie Hampton, whose recital last year was a notable event on the Amphion Concert Foundation series, and who was a winner of the orchestra's youth solo contest earlier this season, appeared as soloist with the orchestra in the Haydn 'cello concerto at this concert.

JOSEPH BISKIND

BOSTON

■ Concerts and recitals in Boston have been getting as thick as April raindrops, and even though the rain held its own, nothing seemed to deter the eager trekking of feet from one hall to another. Perhaps the most heart-warming evening of all was the night Pierre Monteux gave himself an extraordinary "birthday present," none other than to return and conduct the Boston Symphony in Beethoven's Ninth Symphony. He had been the permanent conductor of the orchestra from 1919 to 1924, and in recent years, has been invited as an annual guest by Charles Munch. It was an all-around gala, with smiles as thick as the carnations in the musicians' buttonholes, and a tendency to multiply ovations. The ovations, needless to say, were richly deserved, both for delights present, and for the souvenir of Monteux's long activity in the service of music.

After the orchestra and the Chorus Pro Musica had sung their "song of sharing and gladness," pandemonium broke. There were bravos, kisses, and speeches galore—by Henry Cabot, president of the Symphony Board (who told us the Pension Fund had been enriched by $13,500 by the concert); by Harry Dixon, who presented a scroll of grateful testimony from students at Monteux's school for conductors in Maine; by Alan Kayes of RCA, and then—by the Maitre himself, who stepped forward and in an emotion-laden voice thanked Mr. Munch for his part in arranging the concert, "To him I owe everything"—certainly the understatement of the season.

Monteux' conducting has lost none of its old precision, even though this birthday is number 85. Those electric finger tips were swift as fire, muting this player, cueing that; always with minimal gesture and maximal intention. Like all great men, his modesty seemed a bit flustered by all the to-do, for it is clear that his conception of the honorable is not merely chronology, however advanced, but continual production. He blithely conducted the weekend concerts in the absence of Ferenc Fricsay, who was ill, and then emplaned on Monday for a week of concerts and rehearsals in London. It would seem that not all jet fuel is carried in airplanes.

■ The following week came more accolades for the French when the Lamoureux Orchestra from Paris ended its USA tour in Boston. Igor Markevitch, its dynamic young conductor, explained that his men had completely shed the *ennui* of Paris in their zest to take in all of American life, from Ford factories to Hollywood. The orchestra, founded in the same year as the Boston Symphony, 1881, was warmly received. A novelty of its program was Gounod's Second Symphony, played in the classic manner. The string section, cut down because of touring limitations, seemed a little light for the Berlioz "Fantastique."

The tricolor again waved over Symphony Hall when Nicole Henriot-Schweitzer returned for an appearance with our orchestra, playing both the Fauré "Ballade" and the Ravel Concerto. Her brilliant, uninhibited way of playing hit home with her listeners so that, when the blazing chords at the end of the first movement drew a loud and unabashed whistle from one admirer (before anyone had had time to clap), a wave of warm laughter engulfed players and conductor alike, and stopped the show for a minute or so. The next week, her solo recital at Sanders Theater, while still brilliant and capricious, revealed a certain lack of penetration into styles, which kept admiration confined to her flair for the instrument.

■ At the end of April, the Boston Symphony flew off to Tokyo, for an eight-week tour of Japan and the Far East, as part of the President's Program for intercultural exchange. In May alone, they will give 22 concerts in 16 Japanese cities, and then proceed to the Philippines, New Zealand, and Australia. American composers on the programs include Samuel Barber, Easley Blackwood, Aaron Copland, Norman Dello Joio, Leon Kirchner, Walter Piston and William Schuman. Aaron Copland is to join Charles Munch and Richard Burgin as one of the orchestra's conductors. This is the third foreign tour the orchestra has made, and it should prove significant in picturing our musical life to eagerly curious countries.

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Key figures in the first El Paso production of an opera, Verdi's "Rigoletto," met backstage in Liberty Hall shortly before curtain time on March 28. IGOR GORIN *sang the title role under* ORLANDO BARERA, *musical director, right, of the El Paso Symphony Orchestra. The opera was presented in collaboration with College-Community Opera and the Texas Western Civic Ballet. Mr. Gorin was honored by Mayor Raymond Telles on the day of the performance with a gold-inscribed key to the city, the first ever presented to a musician in that city. Some 500 people were turned away from the performance.*

■ Once again, unbelievably enough, Dame Myra Hess achieved the impossible, and then some. She opened her recital at Symphony Hall with Mozart's Rondo in A Minor, accurately portraying its note of epic tragedy, and went on to movingly illuminated readings of Bach's Fifth French Suite, Chopin's B Flat Minor Sonata, and Beethoven's Sonata in E Major, Opus 109. Then she gave us five to eight encores, including one of her favorites—Falla's "Maid and the Nightingale"—which had many dimensions, because of her skill in balancing several tonal levels at once, and a haunting melancholy. Her art abounds in paradoxes; it is so exacting and so free; so literal to the page, that she has it in front of her, and yet plays only from the heart. The notes are set in jewelled calibrations, and yet they come to the ear like casual petals on the spring air. Its greatest paradox is its natural simplicity, which derives from great art.

March saw the first Boston visit of the New York City Opera Co., under the direction of Julius Rudel. The company proved to be very skilled, both in singing and acting, and more a repertory team than an uneven tug of stars. Its first evening gave us "Street Scene," which some people claim is more a musical play than an opera. No matter; it had moments of dramatic truth and heightened musical expression, especially in the steadily maturing art of Frank Porretta, the tenor who played Sam Kaplan. The next afternoon, Phyllis Curtin won all-around praise for the title role in Floyd's "Susannah," which rather wrung all her wage-earning followers who couldn't be there. That evening came Hugo Weisgall's "Six Characters in Search of an Author," an atonal and literal setting of Pirandello's play. While it may not prove everybody's cup of tea, because of its prolixity and demand that we take three hours of demi-real shenanigans as a pause in an opera rehearsal, the idiom suits very well the hither-and-yon sort of unreality it has.

Lenten choral productions included a "St. Matthew Passion" at MIT distinguished by fine soloists and the capable direction of Klaus Liepmann. The quartet of soloists, Phyllis Curtin, Eunice Alberts, Donald Sullivan, and Paul Matthen, were joined by Aksel Schiøtz as Jesus, and Allan Sly at the new Holtkamp continuo organ on stage . . . Then there was the Chorus Pro Musica's "Concert of Contrasts," which served settings of the same texts in these parallels: Tallis and Krenek, Monteverdi and Milhaud, Ingegneri and Poulenc, Piston with Sweelinck, and after those—Schönberg's last work, "De Profundis."

The Music Lovers Club of Boston, one of the oldest of its kind, presented as the last of their season's recitals Menotti's "Old Maid and the Thief," in a studio production by the Boston Conservatory Opera Department, with Mme. Philine Falco as coach . . . The Boston Morning Musicales ended their successful 32nd year of concerts with Cesare Siepi . . . Laurels to Nicholas Van Slyck, Director of the South End Music Centre, a settlement school, for having brought that institution to a peak of contribution in this, their 50th year, celebrated at an anniversary concert in the Science Museum.

ROBERT W. DUMM

CLEVELAND

■ The Cleveland Women's Orchestra under the direction of its founder and conductor, Hyman Schandler, presented its 25th Anniversary Concert at Severance Hall. A semi-professional ensemble of 75 members, it is unique and the only U. S. women's orchestra to have attained the distinction of a 25-year existence. Dozens of fine artists have appeared as soloists in their numerous concerts here and on tour. A large number of the members have graduated into the nation's large Symphony Orchestras. Mr. Schandler has held the post of Principal in the second violin section of the Cleveland Orchestra for more than 30 years. A gala dinner attended by 250 to honor conductor and members was held last month at Wade Park Manor.

A large audience at the concert heard an excellent program consisting of Brahms' First Symphony, the premiere of a Symphony by Margaret Starr McLain, who was present to receive the applause accorded her work. The soloist was Oscar Shumsky, who gave a fervent performance of the Bruch G minor Violin Concerto.

The Cleveland Chapter of the Society for Strings this year is presenting two concerts limited in attendance to patron members. Mischa Elman was the feted artist to be heard, replacing Zino Francescatti, who was ill. Mr. Elman displayed all the virtues for which he has been famous throughout his distinguished career in a lengthy and absorbing program of Bach, Brahms, Wieniawski etc.

Arthur Loesser may always be depended upon for programs off the beaten path. His faculty recital at the Institute of Music offered three Scarlatti Sonatas, the Haydn D major Sonata, Beethoven's Variations and Fugue on a Theme from the "Eroica," "Visions and Prophecies" by Ernest Bloch and Schubert's A minor Sonata, Op. 42. It was an engrossing evening of finest pianism.

Young Joel Shapiro returned after a long European sojourn to his home town and proved himself an unusually sensitive and musicianly interpreter of piano works by Bach, Mozart, Schubert and Debussy, and modern works including Copland's "Variations" and Sonata by Alban Berg, Op. 1, that had tremendous impact. Mr. Shapiro's talents are impressive.

ROSE WIDDER

FORT WORTH

■ The Fort Worth League of Composers observed the 1960 Parade of American Music by sponsoring a visit of Wallingford Riegger, who spent several days in Texas while attending performances of his works by the Dallas and Fort Worth Symphonies. He also visited the music departments of Texas Wesleyan College, Texas Women's University and North State College. A dinner honoring him was given by the Fort Worth League of Composers at the home of its chairman, Mrs. T. A. Mitchell. A lecture by the noted composer and a program of his works was presented. 1960 marks the 75th anniversary of Riegger's birth. His first visit to Texas thus was a welcome opportunity to honor the composer.

A series of musical programs is given at the Fort Worth Public Library each season, and concerts are presented by the Fort Worth League of Composers there and in other Texan cities. A rewarding program of piano music was provided by George Anson, who impressed a receptive audience with a brilliant lecture and a number of his compositions.

■ An ever-growing public for opera acclaimed a noteworthy production of Massenet's "Manon," which the Fort Worth Opera Association presented as its second offering of the season. Rudolf Kruger's absorbing musical leadership was especially felicitous in imbuing a sparkling performance with a typically Gallic spirit. The chorus, a particular asset of this organization, mastered its intricate task with vocal opulence and rhythmic unity throughout. Irving Guttman, gifted young Canadian director, was responsible for highly effective stage action.

Manon and Des Grieux were strikingly conceived in their dramatic import and admirably sung by Beverly Bower and John McCollum. They are both favorites with the local public since their accomplishments in last year's memorable "Magic Flute." Richard Torigi's powerful baritone and imposing presence were perfect for the swaggering Lescaut. Royce Reaves, a bass of large range and velvet timbre, infused the part of the Count with strength.

Seldom does one find in a relatively small part as De Bretigny an artist endowed with so beautiful a voice as William Pickett. His duet with Miss Bower in the second act was a highlight of flowing bel canto. Howard Fried's Guillot was a finely wrought piece of characterization. Colorful sets by Peter Wolf and exquisite costumes rounded out a first-rate production of a work never before given in the city.

■ The Fort Worth Symphony ended its third season with two concerts, with Risë Stevens as soloist in one. The appearance of the famous singer resulted in a packed house, which is very much to the good. Less fortunate was the orchestral accompaniment in arias by Gluck, Mozart, Saint-Saëns and Bizet, provided by conductor Robert Hull for this artist, beloved for her luminous voice and captivating personality.

In the last concert the conductor achieved much more gratifying results with a well balanced and poetic rendition of Debussy's "L'après-midi" and, especially, with two big choral works, the "Sanctus" from Bach's B-minor Mass and the dazzling "Choros" No. 10 by Villa-Lobos. The combined choruses of Texas Christian University, Texas Wesleyan College and Southwestern Baptist Seminary were at hand to sing two so divergent works with remarkable *élan* and purity of tone. Not so much can be said about the reading of Brahms' Second Symphony, which did not fully reveal the grand structure of that wondrous score.

Fort Worth Ballet Arts, now in its second season, is lucky to have as its central figure one of the outstanding ballerinas of our time, Mia Slavenska. This distinguished artist, now a resident of Fort Worth, became the guiding spirit of a large number of dancers, whom she led as brilliant soloist and as a superb choreographer into a unity of artistic purpose. Mme. Slavenska created one particularly fine work, "Chiaroscuro." She chose the music from Saint-Saens' Piano Concerto in G Minor for her imaginative choreography, and achieved a stunning spectacle, a perfect union of light, color, movement and sound, which won an ovation from the enthusiastic audience. The skillful piano soloist was Remi Ghilespi.

SERGE SAXE

DETROIT

■ March was a month rich in vocal gold for the Detroit area. Elisabeth Schwarzkopf, Giulietta Simionato and Leontyne Price, any one of whom could enrich an entire season with a single appearance, were heard by happy chance in the space of a couple of weeks. Miss Simionato added lustre to the fine series of the University of Michigan Choral Union Society in Ann Arbor. Although she has been known for a long time as a prime Rossini singer, her "Una Voce Poco Fa" was curiously the only weak link in a glorious chain of songs and arias. The remainder of the program was sheer splendor, including a "Lascia ch' io pianga" and a "O don fatale" which reached virtual perfection.

Leontyne Price was heard in the Nellie Watts series at the Scottish Rite Cathedral of Masonic Temple. Miss Price has conquered Europe, and the reasons were obvious in the course of her recital. Her tones run the dynamic range from the most ravishing pianissimos to a full voice which could fill the farthest corner of any opera house. Moreover, it is a beautifully rich voice capable of the most subtle colorings and shadings. These elements made her singing of the two "Adriana Lecouvreur" arias and two Puccini encores thrilling experiences. By comparison, her lieder and art songs. often sung without sufficient intimacy or style, were not quite as successful.

Elizabeth Schwarzkopf was soloist with the Detroit Symphony Orchestra in the final scene from Strauss' opera "Capriccio." There is no doubt that Miss Schwarzkopf is one of the finest Strauss interpreters today. She *is* whatever she sings and therein lies her greatness. Two Handel arias completed her vocal stint and showed the voice as accurate and lovely as ever.

Paul Paray and the orchestra provided a tepid but competent "Jupiter" Symphony and a splendid performance of Schönberg's "Verklärte Nacht," which for sheer virtuosity was a well-earned feather in the cap of the orchestra's string section.

ERNEST GILBERT

WASHINGTON

■ The National Symphony finished its 29th season with good reason to be proud of increased achievement. With brass and woodwind sections already well polished, Howard Mitchell's tireless resolution has brought the strings into even better estate, and the first months of 1960 had many highlights.

Elisabeth Schwarzkopf's appearance with the orchestra, delayed for over a year, was well worth waiting for. She sang Fiordiligi's two arias from "Così fan Tutte" and the closing scene of Strauss' "Capriccio" and was greeted by rapturous enthusiasm. She was indeed singing very well, with none of the strain noticed a few seasons back. On the same program a conventional new symphony by Robert Sanders, one of the Ford Commission series, rather suffered by comparison.

A far stronger work, also Ford-commissioned, was Paul Fetler's "Contrasts for Orchestra," on a later program. It was an exuberant, free-style symphony based on what the composer called "shapes"—a new and useful terminology. Karl Holler's "Sweelinck Variations" also had their Washington premiere, and presented an old folksong in sonorous modern dress.

Dr. Mitchell's last concerts of the season included Glenn Gould as soloist in what seemed to me a not easily to be surpassed performance of Beethoven's First Piano Concerto. Halsey Stevens' "Symphonic Dances," another thinly disguised symphony of considerable interest, rounded out the generous number of new works heard this season.

It is sad to report that the Boston and Philadelphia orchestras gave routine programs on their visits. The guest

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orchestra receiving the kudos was the Lamoureux of Paris, with Igor Markevich as conductor. The French ensemble was praised for displaying "electric artistry," and its appearance generated as much excitement as Sir Thomas Beecham's marathon with Berlioz' "Les Troyens" had a short time before.

The two Berlioz concerts, presenting the complete opera with a formidable list of fine singers, got into full stride only in the course of the second evening. Martial Singher is infallible as an interpreter of Berlioz; Regina Resnik, Regina Sarfaty, Kenneth Smith, William Lewis and Chester Watson made excellent contributions, and one imagines that the effectiveness of Richard Cassily's Aeneas was only impeded by a bad cold. Sir Thomas did not entirely succeed in meshing the gears of Berlioz' gigantic musical machinery, but as usual Washington enjoyed the pleasure of his company. He was more himself as guest conductor with the National Symphony, regaling his devotees with Haydn, Mozart and Brahms works, with the youthful freshness which is his own secret.

■ The Opera Society finished its fourth season with an "Otello" which attracted much favorable attention from press and sold-out houses. James McCracken, who has been heard with the American Opera Society, and at the Met in small roles, returned from Italy to impress delighted listeners as a believably noble Moor. He was well supported by Robert Trehy's freshly conceived Iago. Maria di Gerlando, as Desdemona, rose to her fourth act tasks with soaring voice. Mallory Walker was an able Cassio. James Waring's sets should be a model for any producer who wishes to mount an opera of "Otello's" size on a 37-foot stage. The musical direction of Paul Callaway and Bliss Hebert's staging made this the Society's greatest success so far.

The New York City Opera brought three works from its American repertoire to Washington. Moore's "The Ballad of Baby Doe" was the audience favorite, and Weisgall's "Six Characters in Search of an Author" by all odds the critics' choice. Floyd's "Susanna" failed to make a great impact here despite the fine work of Phyllis Curtin and Richard Cassily in the leading roles. Among the artists dealing with the difficult Weisgall score, Ruth Kobart, Adelaide Bishop, Beverly Sills, Regina Sarfaty, Howard Fried, Arnold Voketaitis, Robert Trehy and Paul Ukena all set high standards.

■ The Budapest Quartet rounded out the Library of Congress season by playing all the string quartets of Beethoven; theirs is an undisputed championship. . . . Other chamber music events were the annual Kindler Foundation concert, which featured a new trio by the Washington composer Robert Parris, and a series of excellent programs at the American University. George Steiner, of the University Quartet, sees that a liberal amount of new music gets a hearing in his concerts. Robert Shaw's chamber-orchestra version of Bach's B Minor Mass provoked some discussion. To most ears the amount of volume was quite inadequate for the scope of the work, and Shaw's dispersal of the singers mystifying. The rich beauty of Florence Kopleff's contralto carried the concert to its best moments.

A constant in the musical life of Washington is the choral music performed at the Washington Cathedral here in March, Paul Callaway's well-prepared choruses sang Hindemith's "When Lilacs Last in the Dooryard Bloomed" under the composer's baton. Set to Walt Whitman's poem, the music is a moving tribute to Lincoln. Baritone Kenneth Smith brought warmth and nobility to the narrator's role, and Eunice Alberts was a velvet-voiced bird. The Good Friday performance of Bach's "St. John Passion," with John Alexander and Robert Trehy as soloists, further emphasized Paul Callaway's instinct for the choice, and consummate shaping, of great choral works. With his Cathedral associate, Richard Dirksen, he has brought choral music to a level wholly worthy of the National Cathedral.

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CINCINNATI

■ A sonorous, exultant performance of Beethoven's Ninth Symphony brought a triumph-studded 1959-60 Cincinnati Symphony season to a splendid close. On the final Saturday night (April 16) a jam-packed Music Hall gave Conductor Max Rudolf a standing ovation. One elderly music-lover—a Cincinnatian who had never missed a May Festival and very few Cincinnati Symphony concerts—told me he had never heard a finer Beethoven Ninth and expressed regret that "we couldn't have had this masterly conductor years ago!"

Whether justly or not, Cincinnati music-lovers are considered hyper-critical and hard to "ignite." But they have shown a firm faith in the powers of Max Rudolf to restore the name of the symphony to the ranks of the top-notch orchestras. This is proven by the way in which both subscription and single ticket sales have soared.

Next season Maestro Rudolf will have a 100-piece orchestra and will wind up a very ambitious season with Mahler's Second ("Resurrection") Symphony in C Minor. (Incidentally, the scheduling of both Beethoven's "Missa Solemnis" and

RICHARD KORN *will conduct the Orchestra of America in another season of five concerts in* 1960-61, *tentatively scheduled for Hunter College Auditorium.*

the Kay-Heath-Lewis-Jackson Modern Jazz Quartet shows that considerable variety awaits us in the 1960-61 Symphony season.)

A city as famed as Cincinnati for choral festivals would naturally be particularly receptive to a conductor who gives them fine choral-symphonic presentations. When Cincinnatians heard what Rudolf could do with the Verdi "Requiem" in mid-February, they were keenly anticipating a good Beethoven "Ninth" during Holy Week.

But it was not merely "good," it was a stunning, a real triumph. And this was the conductor some local skeptics had thought was too introspective and reserved to grasp the reins of a modern symphonic chariot—a vehicle that can lose a wheel quicker than you can say "Ben Hur"!

The fatal "curve" in Beethoven's Ninth is the Scherzo movement; too many conductors regard it as merely a brilliant interlude between an austere, Sophoclean opening allegro and an Adagio beautiful enough to make the angels envious. Mr. Rudolf quite literally electrified the audience with his interpretation of this scherzo; it scaled heights thought reserved for the finale alone.

Soloists Theresa Greene-Colman, Mary McMurray, David Lloyd and Kenneth Smith made the quartet assignment seem of a piece with the stupendous tapestry of the choral portions, excellently sung by George Barron's Miami University Chorus.

The first half of this concert featured Bach's second Brandenburg Concerto and the Sinfonia and Adagio from the same composer's "Easter Oratorio." In the former, soloists Sigmund Effron (violin), Robert Willoughby (flute), Dennis Larson (oboe) and Eugene Blee (trumpet) demonstrated some of the artistry which has given the symphony's section leaders a national reputation. It is not one of Bach's best works (most will agree), but it has the proper Baroque *joie de vivre.*

■ The Artist Series wound up a well-attended season with a brilliant but not entirely satisfying piano recital by Theodore Lettvin in Taft Auditorium, on April 19. Mr. Lettvin's interpretations make you think more of lithographs than tone-paintings—even in something as compassion-warm as Chopin's Marcia Funèbre. Perhaps this fine young artist will "thaw" as he grows older. The technical equipment is excellent.

HENRY S. HUMPHREYS

The *International* Scene

PARIS

■ Two important events took place during March. The Opéra put on a Ravel evening which included the two lyric works of that great composer, "L'Enfant et les Sortilèges and "L'Heure Espagnole," and his ballet "Daphnis et Chloe," with the beautiful settings of Chagall and new choreography by Skibine. Having already reviewed the ballet when it was revived last May, I shall speak only of the two operatic works.

It must be admitted that "L'Enfant et les Sortilèges" is lost on the immense stage of the Opéra. The settings and costumes of François Ganneau are of doubtful taste and their realism spoils this delicate fairy tale, which would be better served by the sort of animated cartoon which Walt Disney could create. The many singers and dancers, however, did their best under the excellent direction of Manuel Rosenthal.

Nor can one praise J. D. Malclès's new settings for "L'Heure Espagnole," which are too heavy and too variegated as to color, and not at all evocative of Spain. The voice of Jane Berbie, the new Concepcion, is very pretty but small, but Bacquier, Alain Vanzo, Clavensy, and Giraudeau are fine singing actors. They were all magnificent in the famous closing quintet.

At the Opéra-Comique the ballet "L'Emprise" by Georges Delerue again displayed the sure technique, the rich harmonic and orchestral texture and the rhythmic power of that young composer. Well danced by Claire Sombert and Algaroff and intelligently choreographed by Dick Sanders, this ballet was a real success.

The second important event was the opening of the fourth season of the Théâtre des Nations. From March to July, 22 companies from 18 nations will give 28 performances of drama, opera and ballets at the Théâtre Sarah Bernhardt. This season has been so successful in the past that all of the performances are sold out.

The honor of opening this season goes to the African members of the French Community, the Côte d'Ivoire and Mali. These native groups, which are very well trained, have presented largely dances and folk music, and even some short comedies. The rhythms are strongly marked by the percussion—tom-toms and "balafons," an instrument which resembles a marimba. The dances have preserved their instinctive power, symbolizing primitive passions. The evolutions of dancers on long bamboo stilts, the weird masks, the warrior dances were all of great interest to the public. Some displays of magic were also of great beauty.

■ The concerts given by the Théâtre National Populaire and the Radio under the title "Contemporary Music" continue to attract great interest at the Palais de Chaillot. At their last program we heard a first performance of André Jolivet's Second Symphony, a work which again demonstrated the composer's personal approach to a universalization of the musical language by the use of modes which are common to the whole world, largely drawn from the orient and from the past. The large orchestra, with a greatly augmented percussion section, was led by the composer. We also had a third hearing of Poulenc's Concerto for organ, strings and tympani, which has been played only once in France since its premiere in 1939, although it is well known in the United States. And finally there were 24 Préludes for Orchestra by Marius Constant, first played for us last year with great success by Leonard Bernstein.

The 150th anniversary of the birth of Chopin was celebrated by several pianists, Emile Baume and Brailowsky among others. The latter's virtuosity, power and style were particularly marked in the polonaises and the mazurkas.

■ The American conductor, Leon Barzin, has reformed the Orchestre de La Société Philharmonique de Paris, which was founded by Cortot and has since been led by such world-famous musicians as Munch, Monteux, Bruno Walter and Furtwaengler. Made up of musicians chosen most carefully, it made a brilliant re-entry, playing the Double Concerto of Brahms with the collaboration of the violinist Arthur Grumiaux and the 'cellist Maurice Gendron.

Other solo recitals of interest include the famous Russian pianist Gilels, Jean Casadesus, Geza Anda, Lili Kraus, and the violinist David Oistrakh.

SUZANNE DEMARQUEZ

FLORENCE

■ As in previous years, the season of orchestral concerts here closed at the end of April, in order to allow time for preparations for the Maggio Musicale. This festival is being given for the 23rd time from May 8 to June 30. While it continues to enjoy international prestige, the restricted financial support of the Italian Government has had some hampering effect, and there are many counter-attractions in the festival field all over the world.

'Cellist JOSEPH SCHUSTER, *who made a recent concert tour of Israel, is seen in Tel-Aviv.*

This winter's symphonic season offered 24 concerts, presenting a huge slice of orchestral music for the Florentine public, unfortunately not too large audiences being present at times. This is not a particularly music-loving city today; few families think it necessary to have their children instructed in playing an instrument; fewer still cultivate chamber music in the home. As everywhere else, mechanical music, radio, tape recordings and the like have tended to lessen the actual participation of the public in music-making. Nevertheless, an array of conductors, Italian and foreign, presented an imposing review of classical and contemporary music.

Among the visitors, Sergiu Celibidache, who conducted three concerts, honored the Florentine-born Cherubini with a remarkable performance of a rarely-heard Symphony. He presented three violinists in interesting interpretations of modern concertos: Materassi and Piovesan played works by Dallapiccola and Bartok, respectively, and the concertmaster, Antonio Abussi, gave the first hearing anywhere of a Concerto by Sandro Fuga. This composer, not young and with a training based on the past, but not disdaining contemporary design and ornamentation, has produced a distinguished work.

Interest also centered on two excellent American conductors, Paul Strauss, who scored a success with music by Montemezzi and Prokofiev, and accompanied the prize-winning pianist, Maurizio Pollini, in Beethoven's "Emperor Concerto," and Lorin Maazel, the latter in spite of his youth, making a considerable career in Italy, as elsewhere. Maazel presented Mahler's unfinished Tenth Symphony. While only the first of five projected parts exists in full score, he also played the unfinished Intermezzo, subtitled "Purgatorio," one of the shortest and most delicate works by the Viennese composer. Strangely enough, the program did not mention who was responsible for this posthumous elaboration, but in any case it seemed like a caricature of the work and did not impress the audience greatly.

■ Two other guest conductors, Eduard Flipse and Jonel Perlea, also paid tribute to Mahler's centenary with performances of the Fourth and the Sixth Symphonies. The music of Bruckner is also apparently getting a foothold in Italy after long neglect: Roberto Lupi presented his Fifth Symphony with considerable success. Another Italian conductor, Carlo Franci, gave the first hearing in this country of Bartok's beautiful "Cantata Profana"; this was preceded by Gershwin's "An American in Paris," which did not seem suited to the taste of an Italian audience.

Among soloists in this series, mention is due to the very young and extremely gifted pianist Maria Tipo, playing Beethoven's First Concerto, and the violinist Roberto Michelucci scored a good success with a new Concerto by Valentino Bucchi, a work heard in New York last season. Above all, the extraordinary Israeli clavecinist, Frank Pelleg, delighted everyone with his playing of the Bach Concerto in D minor. He has been invited to be a visiting professor at Brandeis University in the U. S. next season.

The Chamber Music Society of Florence had a successful season, all its available seats being sold out for the whole cycle. Most cordially welcomed were the appearances of Artur Rubinstein, of the Budapest Quartet and chamber groups from Vienna, Prague and Holland. There was also a recital by Yehudi Menuhin and an appearance of the brilliant Quartetto di Roma, well known in the United States.

■ There have been many musical anniversaries to celebrate. The Haydn commemoration included a performance of his opera "Lo Speziale" (The Apothecary) by the Ensemble of Villa Olmo. This group, working all the year round in its permanent home on the shore of Lake Como, inhabits a sumptuous villa maintained by a music-loving nobleman. The work, written for the Court at Esterhaz, has been revived in Dresden and Vienna by the Austrian musicologist Robert Hirschfeld. It had a remarkable success here and would seem to offer great possibilities for a modern publishing house which would bring out this unpublished and enchanting one-act opera. GISELLA SELDEN-GOTH

Baroque Choral Fete

■ **Brooklyn College** is holding its fourth annual festival of Baroque Choral Music on May 7, 14 and 21 at 8:30 in Whitman Hall. The concerts will include the first U. S. performance of "Iste est vas electionis" by Campra; the New York premiere of "Est dies Trophei" by Alessandro Scarlatti; and the U. S. premieres of Vivaldi's "Kyrie" and his "Gloria" (second setting). On May 14 the program lists works of Schuetz, Christoph Bernard, Buxtehude and Hammerschmidt.

Opera Art Company Founded in New York

■ A new Opera Workshop has been formed in New York under the title of Opera Art Company, with Louis Mastrobuoni of Naples, Italy, as the director-conductor. The new company has in the works "Madama Butterfly," "Cavalleria" and "Traviata." The stage director is Edgar Green.

SIR JOHN BARBIROLLI, conductor of the Hallé Orchestra, left and MEHLI MEHTA, second violinist of the Curtis String Quartet.

New Salzburg Festival Theatre to Open July 26

The new Festival Theatre at Salzburg will be opened on July 26 with a gala performance of Strauss' "Der Rosenkavalier" under the baton of Herbert von Karajan. The world premiere of a stage version of Frank Martin's "Le Mystère" will be given on Aug. 16 or 17. The latter work is a scenic oratorio and had its first hearing in Geneva last December under the baton of Ernest Ansermet. Margarete Wallmann will stage the work, which is based on the Old French text by Greban and deals with the life of Christ.

This year the cycle of Mozart operas to be given in the old Festival Theatre includes "Don Giovanni," "Magic Flute," and "Marriage of Figaro." "Così Fan Tutte" will be given at the Provincial Theatre under Karl Boehm, and Mozart's early opera "La Finta Semplice" in the Caribinieri Hall under Bernhard Conz. Verdi's "Don Carlos" will be presented at the Riding School in Gruendgens' production, conducted by Nello Santi. Also scheduled are five concerts of the Vienna Philharmonia and four by the Berlin Philharmonic. Conductors to be heard include Boehm, Mitropoulos, Muenchinger, Karajan, Keilberth and Pierre Boulez, the latter leading two concerts of modern works by Stockhausen, Nono, Webern, Berio and himself.

London Records Wins Awards

■ The French Academie du Disque in its recent awards chose London Records' "Aida" as the best in the world in any class. In Britain the Golden Disc Award was made to London's album of the opera "Peter Grimes" by Britten, with Peter Pears in the title role and the composer conducting. The American critics' award went to this firm's recording of "Das Rheingold," which was also top runner-up for the Golden Disc prize.

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New York Concert Beat

(*Continued from page 21*)

Allen Brown, pianist, April 17, A—Mr. Brown proved to be a pianist with excellent technical resources and a thoughtful approach to his instrument. His performance of the Beethoven Rondo, Op. 551, No. 1, was almost too studied, though well conceived. But the same composer's 32 Variations in C Minor gave full scope to his musicianship and he sustained interest through power, contrast, and nuance. The Brahms Sonata in C. Op. 1, though less satisfying as a composition, was intelligently performed.

A group of South American works proved quite a contrast and showed off Mr. Brown's versatility. These compositions were song-like mood pieces, with the exception of the Suite No. 2, Op. 32, of Juan Orrego Salas, in which a sense of form dominated the Latin temperament. The "Festa No Sertao" of Villa-Lobos was characteristically dazzling. H.G.

Ann Ayer, soprano. April 23, A—Ann Ayer, of Boston, made a New York bow in song recital with Paul Ulanovsky at the piano. Miss Ayer is a thoughtful, serious musician, with a keen appreciation of text and excellent enunciation. Her program was a demanding one, with equal attention to the modern and classic groups. The singer's appearance on the platform was rewarding to the eye, indeed, and added to the pleasure she gave her audience with her voice, which is of good timbre, accentuated by clarity and intelligent musical approach. Included on the program were Handel, Vivaldi and Durante, early Italian; Brahms and Schubert representing the German composers, Fauré and Poulenc, the French. Two songs by Robert Fairfax Birch, with poetry by Robert Nathan and the singer's brother, Ethan Ayer, Samuel Barber's "Daisies" and Menotti's "The Black Swan" from "The Medium" completed the program. An excellent sized house greeted Miss Ayer, and received her enthusiastically. Paul Ulanovsky's accompaniments were as always impeccably played. W. M.

GRACE RAINEY ROGERS HALL

Benno Moiseiwitsch, pianist, March 18, E—All-Chopin programs, never exactly a rarity, are showing up even more frequently than usual during the 150th anniversary year. Listeners—and pianists—are fortunate that Chopin's published works contain an unusually high percentage of first-rate music, and that it is sufficiently varied in form, length and mood to provide a satisfying evening of music without wearying the ear or the mind. In choosing his all-Chopin program, Mr. Moiseiwitsch emphasized what James Huneker has called the "greater Chopin." There were all four of the Scherzi, two Ballades (G minor and F major), and the 24 Preludes of Op. 28 as well as two Waltzes, a Nocturne and the A flat major Prelude, Op. Posth.

Throughout, there were, now and then, moments of the greatest beauty, offering a glimpse of depths of fine musicianship and understanding. Several of the Preludes, notably the much-played D flat major, received exquisite performances. Such moments are to be treasured; but the overall impression was one of hearing only suggestions of greatness.

After a recent presentation by the American Savoyards Company in New York, a group included, l. to r., BARBARA MEISTER *(who sang Yum-Yum in the recent New York City opera production of "The Mikado");* JAMES MELTON, *tenor; and* DOROTHY RAEDLER, *producer-director of the Savoyards.*

Janos Starker, 'cello, and **Mieczyslaw Horszowski,** piano, April 14, E—A lingering suspicion that recordings sometimes fail to do justice to a singer or instrumentalist was confirmed in the case of Starker, whom this reviewer heard in person for the first time. His almost miraculous intonation, of course, has never been hidden, and the perception of his performances have come to be taken for granted. But no record that I know of has revealed the full color of his tone—the delicacy in the highs (with none of the whine which occurs so often on the 'cello), and the enormous resonance of the middle and low registers.

The program was satisfying from beginning to end: Brahms' Sonata No. 1 in E minor, Op. 38; Debussy's Sonata in D minor; the first New York performance of a Sonata by Bernhard Heiden (1958), dedicated to the 'cellist; and Beethoven's third Sonata in A major, Op. 69.

Of the Heiden work, one may say that if all instrumentalists were as fortunate in their association with composers, how happy would be the additions to the contemporary repertoire! This sonata fits the instrument like a glove, with no straining for effect and no self-conscious obscurity. The first movement is unabashedly tuneful, with essentially classical figuration clothed in some colliding dissonances; the Andante is a pacing, moody movement in a minor key, strongly unified in its rhythm; the finale flashes by at a gallop, building up an exhilarating momentum. Horszowski was at one with the 'cellist in all four works, and together they achieved a level of really exceptional music-making. S. F.

KAUFMANN CONCERT HALL

Music In Our Time: Max Pollikoff, Director: **Harry Zaratzian, Alexander Kouguell, Milton and Peggy Salkind, Frank Baker, Claude Monteux, Bennington Percussion Quartet, Beaux Arts Quartet,** March 20, E—Possibly the most musical contribution to this concert was made by works for piano duet by Seymour Shifrin and Morton Subotnick. This comparatively intimate and domestic form of music-making was given a fierce significance in Shifrin's "The Modern Temper" and Subotnick's Sonata with the aid of conscientious performances by Milton and Peggy Salkind. Malcolm Goldstein's "Taut Labyrinth" for string trio is also a serious and consistent work which effectively uses angular lines contrapuntally.

Ezra Sim's String Quartet, played by the Beaux Arts group, is diffuse and suffers from a prolonged note at the start which fails to make any kind of logic. The second half of the program contained amusement in the form of "Eye Wash" and "Ear Wash"—a fast-moving but pointless abstract film by Robert Breer, and an introductory improvisation by Mr. Pollikoff. Henry Brant's "The Fire Garden" added further inanity. For this the singer was on stage and the contributing percussion and flute in various parts of the hall. There were a few interesting effects in this basically very simple work, but even these could not relieve the general boredom of the whole masquerade. P. D.

The Musical Art Quartet, April 5, E. In a program that deserved a larger audience than it drew, this organzation gave piano quartets in E flat by Mozart and Schumann and the first performance of Frank Campo's String Trio, Op. 22.

Mozart's Piano Quartet No. 2 was sometimes uncomfortable in rhythm and ensenble. None of the artists seemed to bring to the work the necessary refinement of tone or touch. But these faults became virtues in Mr. Campo's rough and yet lyrical String Trio. The work has a five-movement form, with two Ariettas as slow movements and a central scherzo. The performers gave an intense interpretation and effectively marked the juxtaposition of violence and lyricism, especially in the second Arietta. The five movement form and the nature of some of the effects suggest an indebtedness to Bartok's Fourth Quartet: but—contrary to fashionable supersitions—there are no objections to this. The composer was present to acknowledge a modest enthusiasm.

Schumann's Piano Quartet, Op. 47, was treated vigorously and with a genuine

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richness. The scherzo was a little ragged, but the melodic command in the other movements was impressive. The balance was not always adequate in the Andante, where the tune flows from one instrument to the next, although the overall interpretation was most convincing. P.D.

John Corigliano and Heida Hermanns, violin-piano duo, assisted by **Joseph Singer,** French horn, April 20, E—This was a concert which grew better and better as the evening went on. The opening Schubert Sonatina in D, Op. 137, No. 1, is one of those pieces so spare in its texture that every flaw is magnified, and it sounded in this instance somewhat harsh and dry, with too little vibrato on Mr. Corigliano's part and too little rhythmic give on Miss Hermanns'. Corigliano warmed up decidedly for Brahms, however, and the Horn Trio in E flat, Op. 40, was treated with the rather bumptuous vigor which it needs. The violin and horn were particularly **en rapport** in the Trio section, though piano still sounded rigid to my ear.

Jan Meyerowitz's Sonata for Violin and Piano, written last summer for this duo, was played on this occasion for the first time, and it, too, grew better and better as it went on. The first movement seemed the least original, and perhaps too emphatic about too little. But the Adagio was melodically rich and concentrated on the warm lower register of the violin, while the finale ("con umore") had a genuine gruff humor, with the banter between violin and piano being not only impolite but entertaining. The Saint-Saens Sonata in D minor, Op. 75, was played with great flair and deftness, marked by just the cooperation and rhythmic resilience which had been lacking in the Schubert. S.F.

CIRCLE IN THE SQUARE

Composers' Showcase: John Cage, — Henry Cowell; David Tudor, piano; **Beaux Arts Quartet;** dancers, musicians and farceurs. March 7, E—The third concert in this series, presenting revolutionary works by Henry Cowell dating from 1914 to 1936 and the premiere of John Cage's "Theatre Piece" (1960), was a most unusual occasion. The three Cowell piano works, magnificently rendered by David Tudor, used tone-clusters, piano strings and rhythmic complexities. The use of clusters and the piano strings was as remarkable as it must have been when written, because these procedures have not been developed in any significant way and this music has been neglected. The three works for string quartet, carefully interpreted by the Beaux Arts Quartet, showed the same ability to use a musical innovation (this included hitting the wood of the violin or making a continuous glissando) in a perfectly musical way. To find that this music is as fresh and vital as anything written today was a thrilling experience, and these works ought to be honored in practice as well as in theory.

Mr. Cage's "Theatre Piece" has no place in a Composers' Showcase, but it was a fascinating, amusing and sometimes—accidentally—a moving experience. There is unfortunately no space here to discuss the very interesting and wide implications of Mr. Cage's invention. The "composer" designed this as an experiment in the use of chance, and the result was a not unattractive example of the tail wagging the dog. P. D.

Composers' Showcase: "No for an Answer," by Marc Blitzstein, April 18, E—This was a concert performance of a revised version of this opera, which was given in full in the early 1940s. The plot, set in 1931, is concerned with a dated type of social comment on the workings of the labor unions and with the aspirations of the workers towards an America which is truly a land of opportunity.

The idiom is popular, and while some scenes—in their manner—score a direct hit, others are complete irrelevancies. The spoken narration, given by the composer, is clumsy and inept and there is practically no concern for dramatic structure (this is an unsuitable transference of strip cartoon technique).

The singing was enthusiastic and effective under Joseph Liebling's direction. Amongst many singers and actors who contributed to the liveliness of the evening were Joan Copeland, Karen Sargent, Martin Wolfson, Raymond Murcell, Philip Bruns and Jordan Bowers. P. D.

SKITCH HENDERSON

BROOKLYN ACADEMY OF MUSIC

Brooklyn Opera Co., in La Traviata, April 2, E—The salient feature of the opening performance of the Brooklyn Opera Company's spring season was the appearance of Robert Merrill as the older Germont in "La Traviata." As was to be expected, he dominated a cast which included Olivia Bonelli, a light-voiced Violetta, and Jim Hawthorne, a handsome but vocally pale Alfredo.

Skitch Henderson was the conductor, and—as was the case in his former appearance with this company—many of his tempi were on the brisk side. C. E. R.

Cavalleria Rusticana and **Pagliacci,** April 9, E—For this oft-played double bill, Carlo Moresco made his first appearance of the season on the podium in Brooklyn and conducted a performance which was musically spirited and effective, and as well co-ordinated as could be hoped for, considering the quality of the chorus. There were several new faces in the cast. Guido Salmaggi has come up with a first-rate baritone in Benjamin Raisen (Tonio). Sonia Stolin was a musical and an attractive Nedda, Ercole Bertolino a handsome and resonant Alfio and Silvio. Creditable debuts were also made by Angela Figliolia (Santuzza) and Herriet Senz (Lola). Eddy Ruhl, Maria Martell, Giovanni Consiglio, and Thomas Hageman completed the casts. It must be said that the stage action was extraordinarily static. C. E. R.

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WORLD OF MUSIC MOURNS NOTABLES IN MANY FIELDS

■ **Arthur Benjamin,** 66, British composer and pianist, died in a London hospital on April 9. He was born in Sydney, Australia, studied piano at the London Royal College of Music with Frederick Cliffe and composition with Stanford. In 1919-21 he was a professor of piano at Sydney Conservatorium, and later held a similar post at the Royal College of Music.

■ **Giorgio Polacco, 87,** *noted operatic conductor, died in New York on April 30. Born in Venice, he studied at Liceo Marcello there and at the Verdi Conservatory in Milan. After conducting engagements as a youth in London and South America, he appeared in various Italian and other European opera houses. In* 1904 *he was engaged for an opera season in Mexico and brought to the U. S. Luisa Tetrazzini, who proved a sensation in her debut in San Francisco in* 1905 *in a performance he conducted. In* 1910 *he conducted "The Girl of the Golden West" in an English production by the Savage Opera Co. in the U. S., and then was active with the Metropolitan Opera in* 1912-17. *He joined the Chicago Opera in* 1918 *and was musical director of the Chicago Civic Opera from* 1922 *to* 1931. *Mr. Polacco was divorced from his first wife, Clothilde, in* 1917 *and was later twice married to and twice divorced from Edith Mason, operatic soprano. He leaves a daughter, Graziella, by his second wife.*

■ **Armando Agnini,** 75, stage director of the New Orleans Opera Association, died on March 27 of heart disease. Mr. Agnini, a native of Naples, came to the United States as a youth and had been stage director for the Boston, Montreal and San Francisco Opera Companies and from 1917 to 1934 with the Metropolitan Opera. He had also been a guest director in Europe and Latin America. His widow and two daughters are among the survivors.

■ **Jean Binet,** 67, Swiss composer, died in Treflex, Switzerland, on Feb. 24. M. Binet was born in Geneva in 1893. He at one time was director of the Dalcroze School in New York, had taught composition at the Cleveland Institute of Music and given courses in eurhythmics in Brussels. He was the composer of orchestral, chamber and stage works, including ballets.

■ **Fay Foster,** pianist, composer and teacher of singing, died at her New York home on April 17. Born in Leavenworth, Kan., she studied at the Sherwood music school in Chicago and at Conservatories in Cologne, Lepzig and Munich. She was best known for her songs, but had also composed an operetta, chamber music and piano works.

■ **John Peirce,** 66, professor of music at Vassar College and director of the Vassar Glee Club, passed away in Poughkeepsie, N. Y., on April 20. He had also taught at Washington and Vermont Universities, served as church organist, and was the author of the books "The Art of Program-Making" and "The Art of Singing."

■ **R. Vernon Steele,** 74, tenor and former editor and publisher of *Pacific Coast Musician,* died on Dec. 31 at Palma, Majorca, where he was on a tour of Europe with his wife, Mae Gilbert Reese, pianist.

■ **Walter P. Paepcke,** industrialist and founder of the Aspen (Colo.) Festival and Music School, died on April 13. In 1949 he sponsored a Goethe Bicentennial Convocation and Festival, at which Albert Schweitzer and other notables were guests. He later withdrew from the project, and the Festival and School were carried on by a group of the artists who taught and appeared there.

■ **Sascha Jacobinoff,** 63, violinist, died at his home in San Francisco on Feb. 20. He had appeared as soloist with symphony orchestras in this country and taught for a time at the Curtis Institute of Music. His widow and two sisters survive.

■ **Elisabeth Lang Kecskemeti,** 69, pianist and harpsichordist, died of heart disease in Washington, D. C., on Nov. 23 last. She was born in Budapest, studied there with Bartok and others. Miss Lang came to the U. S. with her husband, an engineer, in 1942, and was active as performer and teacher here.

■ **Marcella Craft,** American soprano, who sang in operas in Europe some years ago, died at Riverside, Calif., on Dec. 12. She was born in Indianapolis, studied in Boston and appeared for several years with the Munich Opera in leading roles. After her retirement she founded the Riverside (Calif.), Opera Company, to give performances of operas in English.

■ **Ruth Deyo Dalton,** 75, American pianist, died in Cairo, Egypt, on March 4, according to advices recently received in this country. She studied with MacDowell and appeared in Europe and the U. S. as a pianist, and later was active in musical research. She had lived in Egypt for 40 years, and wrote a music drama on the life of Pharoah Akhenaton.

■ **Vladimir Drozdoff,** 80, pianist, composer and teacher, died in King's Park, (L. I.) Hopsital on March 10. Born in Russia, he studied at St. Petersburg Conservatory and won the Rubinstein medal. In 1922, he came to the U. S. and was active as a teacher and composer. He appeared with his daughter Nathalie and his son Paul, both pianists, in several joint New York recitals. The latter died two years ago.

Stanley Bate, 46, composer, died in London on Oct. 19 last. Mr. Bate was born in Plymouth, and studied at the London Royal College of Music under Vaughan Williams, in Paris with Nadia Boulanger and with Hindemith in Berlin. He visited Australia; and, returning via the U. S. remained for several years, was awarded a Guggenheim Fellowship, and appeared as soloist with the New York Philharmonic in his Second Piano Concerto under Beecham and in his Concertino under Bruno Walter.

■ **Enrique Serratos,** former violinist of the Curtis String Quartet, died in Mexico City recently. He had been a member of that ensemble from 1954 to 1959. A graduate of Curtis Institute of Music, Mr. Serratos had appeared as soloist with the Philadelphia Orchestra, the New Chamber Orchestra, and had been a member of the faculty of the New School of Music, Philadelphia. He is survived by his wife, the former Anne Toy, and two young children Anita and Enrique.

■ **Nicola Benois,** noted painter and stage designer, died recently in Paris. He had designed stage settings for La Scala, the Paris Opera and many other theatres. He was the uncle of Alexander Tcherepnin, Russian composer, now living in Chicago.

■ **Warren M. Hawkins,** 73, organist and pianist, passed away at his home in New York on Feb. 19. He was a lecturer and assistant president of the New York College of Music, and a former president of the American Guild of Organists. He had served for 20 years as organist of Christ Methodist Episcopal Church in New York.

■ **Frances McCollin,** 67, composer and lecturer on music, died on Feb. 25 at the University of Pennsylvania Hospital in Philadelphia. Among composition prizes she had won was the Clemson Award of the AGO, the Kimball Award, and others from the National Federation of Music Clubs.

■ **Parker O. Griffith,** 80, president and co-founder of the Griffith Piano Co., of Newark, N. J., died in Orange Memorial Hospital on March 12. His widow and a brother Paul survive. The Griffith Music Foundation sponsored many concerts and an annual pianists' contest until its disbandment in 1958.

■ **Margaret Leddy,** 49, a member of the music faculty of Manhattanville College of the Sacred Heart, Purchase, N. Y., since 1946, died after a long illness at St. Agnes Hospital, White Plains, N. Y., on March 16. A graduate of Manhattanville College, she received her Master's degree at Columbia University, and studied for her doctorate at Catholic University, Washington, D. C., where she also served as a guest member of the music department.

Metropolitan Names New Productions for 1960-61

Four operas will be given in new productions at the Metropolitan Opera during the 1960-61 season, Rudolf Bing has announced, and eleven others will return to the repertory after an absence of one or more seasons. Nine works heard in 1959-60 will be repeated next season, for a total of 24 operas.

The new productions are: "Nabucco" by Verdi, which will be presented at the Metropolitan for the first time, and will open the seventy-sixth opera season on Monday evening, Oct. 24. Thomas Schippers will conduct, Gunther Rennert will stage an opera for the first time in the United States, and scenery and costumes will be designed by Teo Otto and Wolfgang Roth. Announced for the cast are Cornell MacNeil (in the title role), Leonie Rysanek, Rosalind Elias, Eugenio Fernandi, and Cesare Siepi.

"L'Elisir D'Amore" by Donizetti, last presented at the Opera House in the 1949-50 season. Fausto Cleva will conduct the new production, which will be staged by Nathaniel Merrill, with settings and costumes by Robert O'Hearn, who has not previously worked at the Metropolitan. In the cast will be Elizabeth Soederstroem, Cesare Valletti, Frank Guarrera, and Fernando Corena. The new "Elisir" will have its premiere late in November.

■ "Martha" by Friedrich von Flotow, which has been out of the Metropolitan repertory since 1928-29. An English version, by Ann Ronell, will be conducted by Nino Verchi, and staged by Carl Ebert. Oliver Smith will design the scenery, and the costumes will be by Motley. Heading the cast will be Victoria de los Angeles, Rosalind Elias, Richard Tucker, Giorgio Tozzi and Lorenzo Alvary. The first performance will be in January.

"Turandot" by Puccini, last sung at the Metropolitan in 1929-30. The new production, to be heard for the first time early in 1961, will be conducted by Dimitri Mitropoulos, staged by Yoshio Aoyama, and will have scenery and costumes by Cecil Beaton. Birgit Nilsson, Anna Moffo, and Franco Corelli will sing leading roles.

Two works last heard in the 1951-52 season—Gluck's "Alcestis" and "Elektra"—will be revived, the former with Eileen Farrell as the heroine, and the Strauss opera with Dimitri Mitropoulos conducting and Inge Borkh returning in the title role. Wagner's "Tannhäuser", heard in 1954-55 in the Dresden version, will return in the Paris version, while Mussorgsky's "Boris Godunov," last sung in 1958-59 in Karol Rathaus' version of the original orchestration, will be conducted by Erich Leinsdorf in the Shostakovich version, with John Gutman's English text. Richard Strauss' "Arabella," also in Mr. Gutman's English version, will return for the first time since 1956-57.

Alban Berg's "Wozzeck," a hit of the 1958-59 season will be brought back along with the following operas, also absent for one season: Puccini's "La Boheme" and "Manon Lescaut," Ponchielli's "La Gioconda," and Verdi's "Don Carlo" and "Rigoletto."

Kerstin Meyer to Sing at Metropolitan

Kerstin Meyer, a leading mezzo-soprano of the Royal Opera, Stockholm, has been engaged to sing at the Metropolitan Opera next season, Rudolf Bing has announced. Her debut is expected to take place in the early part of the season as Carmen.

Born in Stockholm, Miss Meyer studied at the Royal Academy of Music and the Opera School before making her debut at the Royal Opera in 1952 as Azucena in "Il Trovatore." Scholarships provided for a year of further study at the Salzburg Mozarteum and in Italy.

She has been heard at the Vienna State Opera, the Fenice in Venice, Barcelona's Teatro Liceo, the Hamburg Opera, and the Städtische Oper in Berlin and as soloist at festivals in Perugia, Manchester, and in Vancouver, B. C.

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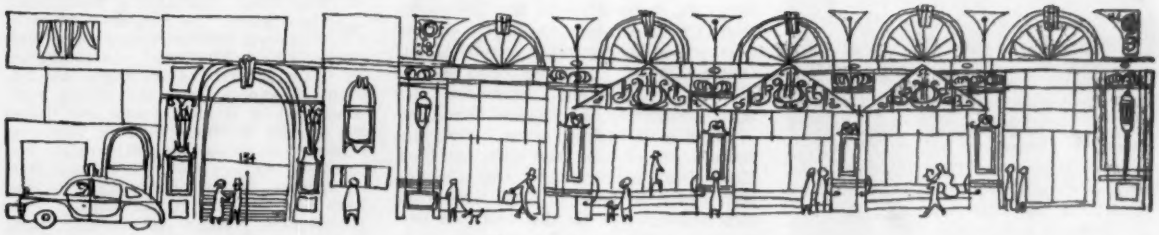

Sir Arthur Bliss, Master of the Queen's Music, is having a busy season. He wrote a "Birthday Song for a Royal Child" for SATB chorus a cappella to words by C. Day Lewis to mark the birth of the new British Prince Andrew. He has also composed three special fanfares for trumpets to be played at the wedding of Princess Margaret and Anthony Armstrong-Jones. His organ work, "Salute to the Royal Society," will be played on July 19 when the Queen opens the 300th anniversary celebration of that society. . . .

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Now that ANTA and the U. S. State Department are sponsoring so many foreign visits, our touring artists are really covering ground this spring. **Blanche Thebom** gave a recital in Bucharest and sang Carmen there late in April. She previously made a short tour of Jugoslavia, singing in operas in the cities of Belgrade, Zagreb, Novi Sad, Skopje and Sarajevo, all of which have lyric theatres. Miss Thebom—nothing if not versatile—also gave lectures on the opera in the U. S. . . .

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For the second time in a year, the **Modern Jazz Quartet** recently left for Europe to play a tour extending through Germany, France, Denmark, Sweden and Jugoslavia. Unlike the previous trips, the Quartet will be accompanied by four dancers, **Louis Johnson, Lelia Goldoni, Cristyne Lawson** and **Kevin Carlisle,** who make up the remainder of a company of eight, assembled to give the world premiere of "The Comedy" in Paris on April 22. The Quartet was also to tour on its own previous to rejoining the dancers for the jazz ballet's opening. . . .

•

Frank Miller will leave the Chicago Symphony Orchestra, after one season as principal 'cellist, to become associate conductor next season of the Minneapolis Symphony . . .

Clayton Westermann, 28-year-old American conductor, made his European concert debut on March 27 with the Vienna Symphony, leading the Beethoven "Coriolanus" Overture, Mendelssohn "Italian" Symphony and Bartok's Concerto for Orchestra . . .

Swedish balladeer **William Clauson** is currently recording his first album as an exclusive Capitol artist, although three of his albums, recorded in other countries, have been released in the international "Capitol"-of-the-World series. . . .

Alan Hovhaness' Symphony No. 6, "Celestial Gate," received its world premiere at Wilson, N. C., April 20, in a performance by the North Carolina Symphony. Benjamin Swalin conducted the state orchestra, which commissioned the work through its annual Benjamin Award. . . .

Howard Payne College conferred an honorary Doctor of Laws degree on Gilbert Bryan Sandefer (known to his friends as Gib), official tour manager of the Navy and Air Force Bands of the United States. The presentation launched that college's fifth annual "Democracy-in-Action" Week, and the academic ceremony preceded a concert by the Navy Band in Mims Auditorium on April 4.

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Josef Gingold was honored for his 13 years of service as concert-master of the Cleveland Orchestra at a trustees' reception in the Severance Hall Board Room, April 7. Mr. Gingold, who has accepted a post next season as Professor of Music at the **Indiana University School of Music,** was presented with an inscribed silver platter. President Frank E. Joseph made the presentation on behalf of the Musical Arts Association, which operates the orchestra.

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William Olvis, Metropolitan Opera tenor, will sing Rhadames at the Central City, (Colo.), Opera Festival and later will go to Buenos Aires to sing in two opera festivals, one at La Plata and the other at the Teatro Colon in Buenos Aires, where he will do Don Jose, Andrea Chenier, Don Alvaro in "La Forza del Destino" as well as the part in "Aida."

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Victor Borge has been appointed national chairman of the newly formed Musicians Aid Society, Inc., which will operate under the name "Musehelp," and of which Mishel Piastro is president. The group will launch a national campaign to raise $1,500,000 for the establishment of a national home and a center in which elderly musicians "may be aided through guidance, counselling and other services to continue their lives as productive and creative artists." Dr. Gregory S. Brooks is executive director of the project, the headquarters of which are at 551 Fifth Ave., New York 19, N. Y., phone number YU 6-0022. A number of famous musicians and other notables are members of its advisory board.

The ISCM Festival in Cologne, June 10-19, will include a "Poem" for viola and small orchestra in 12-tone idiom by **Karel Husa,** associate professor of music at Cornell University . . .

The American Baliet Theatre was chosen to represent the U. S. at the first Festival of Dance held in Cuba from March 28 through April 2, in the Teatro Nacional, Havana.

•

Among the more surprising happenings of recent months was a struggle waged by **Rudolf Firkusny** in a recital at Manhasset, L. I., High School against what was described in a recent dispatch as a "gremlin." We are all familiar with the kind that are supposed to have plagued airmen and others, but this seemed to consist of "thumps and rattles" that issued from the piano when Firkusny was in the midst of Beethoven's Variations on a Theme by Salieri.

When he stopped in dismay, a member of the concert committee rushed forward and extricated a box of wooden safety matches from the strings.

After some more buzzings ensued, a further interruption took place and a metal automobile license tag was discovered between the strings. Was this a case of "sabotage," we wonder, or just a case of a forgetful piano mover or tuner?

•

Flutist **William M. Kincaid,** reaching the age of 65 this year, is to retire from the Philadelphia Orchestra, where he has held the solo post for a quarter century or so. It is reported that the management wishes to bring over an English musician to fill the position, since **Eugene Ormandy** heard him play in a recent visit to that country and was impressed. The flutist is described by the management as "not an active candidate for the job," however.

The American Federation of Musicians, with which the Orchestra recently concluded a new contract, has taken the position that "there are plenty of competent American flutists" and is opposed to the importation.

We hope this won't develop into an "international incident," says your

GADABOUT

ARTISTS HERE AND ABROAD

Jan Rubes, Czech-born basso, will sing in a concert version of Bartok's "Bluebeard's Castle," in March, 1961; this will be the Canadian premiere of the work. Mr. Rubes will tour next fall with the Toronto Opera, singing Figaro in "Marriage of Figaro," Falstaff in "Merry Wives of Windsor," and in "Orpheus in the Underworld." His weekly radio and television program on the CBC network celebrates its seventh anniversary in May. CBC-TV will also present him as Basilio in "Barber of Seville" (on Ford's Startime) on May 3. . . .

Cincinnati Symphony announces that **Milan Horvat,** Jugoslav conductor, will make his U. S. debut as guest with that organization next Jan. 20 and 21 and that Dimitri Bashkirov, pianist, is scheduled for his American debut as soloist on Jan. 5 and 7. . . .

Loren Driscoll, young lyric tenor now featured in the Broadway production of "My Fair Lady," has been signed by the Santa Fe Opera to sing Ramiro in "Cinderella" and Tom Rakewell in Stravinsky's "The Rake's Progress." (On the single occasion when Stravinsky conducted a U. S. performance of his work, he personally selected Driscoll for the leading role.) At the conclusion of his Santa Fe appearances in August, he'll return to his role in "My Fair Lady."

The appointment of **William Stokking, Jr.,** a member of the 'cello section of the Cleveland Orchestra for the past two seasons and a native of Atlantic City, N. J., to the 'cello section of the Philadelphia Orchestra has been announced by **Eugene Ormandy.**

Charles Bressler, tenor, who has been a soloist this year with the New York Philharmonic and the Chicago Symphony, as well as with New York Pro Musica will be the featured performer of the State Department-sponsored tour of Pro Musica in Europe, beginning May 24. . . .

Ross Keller was tenor soloist with St. Thomas' Choral Society of New York, under James Palsgrove's direction, on Feb. 26 in a program of German baroque music.

The **Continental-aires** were heard in a "Taugadetta" program, given by Eta Chapter of Tau Delta Sorority, of New York, at Carlton Terrace Ballroom on March 20. The program ranged from airs by Peri, Handel, Gounod, Rossini, Wagner, Leoncavallo, and Liza Lehmann's "In a Persian Garden" to folk numbers . . .

Experimental Lyric Theatre in Productions

The Experimental Lyric Theatre, a new organization, has recently given two New York performances of "La Traviata," and one performance each of "Rigoletto," "Cavalleria Rusticana," "Pagliacci," and "La Boheme," all with a professional orchestra and on a high artistic level. "Traviata" was conducted by Carlo Moresco and staged by Anthony Stivanello, and the others were conducted by William Spada and staged by Alfredo Valenti. Scenery and costumes were by Anthony Stivanello. The principal singers included Donato Bucci, Martha Stotler, Betty Terrell, Barbara Ann McGill, Cynthia Misroch, Paul Huddleston, Nathan Achtermann, Hans Solveig, Josh Lieberman, Joseph Citarella, John Flynn, Dawn Briggs, Hugh March, Jeseph Tanner, Fred Jones, Angela Ruggiero, Terry Ziegler, Eva Noel, Erbert Aldridge, Tony Russo, Edward Ericksen, Martha Kokolska, Marcia Lang, Everett Morrison, Anthony Palmeri and Fred Patrick.

Austrian Hamlet Opens Theatre for Festivals

Erl, a village in the Austrian Tyrol with a population of 945, opened its new $250,000 festival playhouse recently. The house was designed by the architect Robert Schuler, and is similar to a ship with a bow rising 125 feet high. It will be dedicated to annual Passion Play festivals and folklore. The State aided in costs of building it.

On A Lighter Note

OPERATION CAV

Since the operatic double bill may sometimes vary—but not for long—and most of the substitutes that have been tried end in *ennui,* we are compelled by custom and otherwise to offer readers the twin effusion penned by **Margaret Walters,** noted manageress and scrivener, toward the gaiety of nations. It complements her treatment (to end all treatments) of "Operation Pag" in the last issue:

The curtain has been rung up
  and now it's been rung down.
On the first twin, "Pagliacci,"
  the sad tale of the clown.
Now we come to "Rusticana"
  the second of the two,
It's about a Sicilian Romeo
  whose name was Turiddu,
How he deserted Santuzza,
  a naive village belle;
He promised he would marry her,
  lest from grace she fell.
But then the fickle Don Juan
  soon after changed his mind,
He drooled for handsome Lola,
  another of his kind!
She was the wife of Alfio,
  carter 'n' local boy,
And she, adored and trusted,
  was all his pride and joy!

On Easter morn at church-time
  Santuzza and his mother
Determined that Turiddu shouldn't
  ditch her for another,
Stood together in the street,
  before the village church,
An' she vowed to beg him
  not to leave her in the lurch . . .
When he came by she told him
  she'd be blessed with *a* event . . .
(He looked at her quite coldly,
  though he gathered what she meant),
She gazed at him both stern and sad;
  her dark eyes spoke a volume,
(She felt her friends all had the news
  from Louella Parsons' column).
But Turiddu did naught but leer
  meanly in her face
When she urged him dramatically
  to save her from disgrace!

Just then along came Lola
  at whom he'd made the pass,
Together they laughed at Suzie
  and went on in to Mass . . .
Santuzza, left alone, tells Al
  the sit'yashun,
She really started a vendetta there—
  a terrible conflagration!
They rush away and there's a pause
  for breath for all the cast.
(They play an Intermezzo until
  short winds are past.)

Now Alfio is not a boy
  to let grass grow on stones;
He soon encounters Turiddu—
  and how he hates his bones!
They passed a coupla words
  that hardly held good cheer,
And as a sort of challenge
  bit each other in the ear!
The crowd was awful silent,
  for it knew just what *that* meant,
Especially when to the duelling
  grounds the couple of them went . . .
Turiddu paid a sad goodbye
  to his beloved ma.
Though he bravely took the dare
  and said, "Well, fight I *will*"!
He knew Alfio was the better "shot"
  and he was out to kill!
So Alfio lost his freedom,
  and Lola lost her beau,
Santuzza lost her baby's pa;
  the rest—we'll let *that* go!

College Campus and Conservatory

Manhattan School Announces Student Composers' Forum

The **Manhattan School of Music** will hold a two-day young composers' forum on Friday and Saturday, May 6 and 7, it is announced by John Brownlee, director of the school. The forum will be under the direction of Vittorio Giannini, head of the composition department. Participating in the forum in addition to Manhattan School, will be the **Eastman School of Music** of the University of Rochester, **Hartt College of Music** of the University of Hartford, **Juilliard School of Music** and the **New England Conservatory of Music.**

Each school has been asked to select for performance at the forum an orchestral work of not more than 15 minutes' duration, one large chamber music work of the same length and 30 minutes of small chamber works such as solo or duet piano, voice, wind pieces, etc. The composition faculty of each school will choose its own candidates. Only the orchestral music will be performed by the Manhattan Orchestra. All remaining works will be performed by students of the participating schools.

Friday afternoon and evening sessions will be devoted to chamber music, following a luncheon meeting of composers and performers. Chamber music will again be the subject for the Saturday afternoon session, after a morning panel discussion of contemporary music. On Saturday evening the Manhattan Orchestra will present a concert of the works selected by the participating schools. Some 20 student composers from the five schools are expected to attend the events. The five sessions will be open to the public upon written application to the school.

Princeton Launches Center For Performing Arts

Princeton University will sponsor a Center for the Performing Arts in its McCarter Theatre, Dr. Robert F. Goheen, president of the University, announced recently. The program is scheduled to begin in September and will include drama, dance, opera, poetry, cinema, music, children's theatre and musical comedy. A professional resident drama company will present "a live anthology" of world drama, ranging from Greek to modern, Kabuki to musicals.

A concert series will be given on Monday evenings, beginning in October.

Boston Conservatory Plans Piano Teachers' Institute

The Boston Conservatory of Music, in co-sponsorship with the New England Pianoforte Teachers Association announces a Piano Teachers Institute for June 23, 24, 25 next. The three-day conference, dubbed "Piano Payload—a Wealth of Ideas Aimed Straight at Your Studio," includes lectures and performances by Arthur Loesser, Bernice Frost, Marvin Kahn, and Robert Dumm, Dean of the Conservatory.

Evenings will be devoted to a symposium on the problems of piano teaching, featuring the conference principals, together with Nicholas Slonimsky, and a recital of original four-hand music by pianists Wilfred Churchill and Robert Dumm.

Wheaton College Is Marking Centenary

The Conservatory of Music at Wheaton (Ill.) College, this year is observing its centennial year. A summer school in music will be held as usual. The Inter-Session, June 14-24, will include courses in music appreciation, sacred vocal literature and its interpretation. The first term proper, June 25-July 22, is to include courses in music for elementary teachers and in opera literature. The second term, July 23-Aug. 19, includes courses in "Introduction to Music." Both the terms also offer general history of music and vocal ensemble. In addition, private instruction will be given in organ, piano, voice, and orchestral instruments.

Juilliard Artists In Radio Series

■ "Recital Hall," a series of six hour-long TV musicales is being presented on Sundays, at 9:30 a.m. on Channel 4. The first of the series was given on April 24 with Ben Grauer, NBC music commentator, as the program's host. "Recital Hall" is produced by WRCA-TV in cooperation with the Juilliard School of Music, and with the participation of Juilliard graduates, students and faculty. William Masselos, pianist, appeared on the opening program. Others to be presented include Richard Syracuse, young pianist, May 1; John Browning, noted American pianist, May 8; Joseph Fuchs, eminent violinist and Juilliard faculty member, May 15; Beveridge Webster, noted pianist and Juilliard faculty member, May 22; and Abbott Lee Ruskin, 15-year old promising pianist, a student at the school, May 29.

WILLIAM SCHUMAN, *president of the Juilliard School of Music, presents a citation to* MME. ROSINA LHEVINNE, *distinguished pianist and teacher, on the occasion of her 80th birthday in recognition of "her outstanding contribution as a member of the Faculty of the School for 35 years." A gathering including members of the piano faculty, students, colleagues and friends were present to felicitate her on March 29 at a reception at the School.*

Noted Teachers in Seminars At New England Conservatory

The New England Conservatory, College of Music, of which James Aliferis is president, has announced a series of Master-Teacher Seminars for the coming summer school, which extends from June 20 to July 30. Bruce Simonds, of the music faculty of Yale University, will hold a three-week seminar in piano literature and performance, June 20-July 8. Aksel Schiotz, noted Danish lieder singer, will give a seminar on lieder, the art song, oratorio and opera literature, during the same three weeks.

Gustav Leonhardt, harpsichordist and organist at the Amsterdam Conservatory in the Netherlands, and previously professor of Musicology and harpsichord at the Vienna Academy will give three master classes in organ, June 28, 29 and 30.

There will also be a Music Education Seminar, June 27-July 1, in which ten sessions on orchestra and band programs, music in elementary and junior high schools, and piano class programs will be presented by leading authorities.

Scholarships Announced For Summer Courses in Nice

■ Under the auspices of the French Ministry of Cultural Affairs, the **International Summer Academy of Music and Dance** will begin instruction from July 1 to Aug. 10 in Nice, France. Teachers include composer Alexander Tcherepnin, violinist. Henry Szeryng, dancer Serge Lifar, harpist Lily Laskine and other noted musicians. Scholarships are available, it is announced. Information concerning registration may be obtained from the Consulate General of France, 919 N. Michigan Ave., Chicago, Ill. Prizes for composition and orchestration will be awarded by M. P. Belaieff and Mrs. J. Dennis Freund of Winnetka.

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COLLEGE NEWS

■ The **New School of Music**, of Philadelphia, announces that Sir John Barbirolli, conductor of the Hallé Orchestra of Manchester, England, will join other distinguished members of the advisory board of conductors for the Professional Training Orchestra at the School. Sir John was enthusiastic about the project, offered at the School for talented string players, and said, "I see the great need for what you are doing, which is so important in your country and mine." The meeting of Barbirolli and Max Aronoff, director of the School and violist member of the Curtis String Quartet, who form the nucleus faculty in string departments, took place in Oklahoma City, while the Quartet were on the Mid-Western portion of their national concert tour.

■ The **Summer Harp Colony of America** will open its 30th season on June 6, in Camden, Me., under the leadership of its founder-director, Carlos Salzedo. Besides individual instruction, there will be special sessions for orchestral harpists and a new course on learning how to take care of and regulating the modulating mechanism of the harp. Recitals by leading members of the Colony are scheduled for Sundays in July and August.

■ **The Northwestern University School of Music**, in collaboration with Garrett Biblical Institute, will offer a new program leading to the degree of Master of Sacred Music beginning in September, 1960. The new program was established in response to an evident need for church personnel able to assume responsibility for both church music and some phase of religious education, according to George Howerton, dean of the School of Music. The course is designed to include work in three principal areas: religion, religious education, and music. The principal field of performance will be organ or voice. Applicants for admission to the program must hold a bachelor's degree and show scholastic distinction. An audition or a recording in organ or voice is required. The minimum requirement for the degree will be two full academic years, and the program must be completed in a maximum of five years.

Students in the program will take courses in religion and religious education at Garrett Biblical Institute and courses in music at the School of Music. In addition, an internship in some phase of church music and in religious education is required during the second year of study.

■ The **Manhattan School of Music** summer sessions, June 6 through July 29, will again present a Summer Opera Workshop under the direction of Dr. Peter Paul Fuchs, president of the National Opera Association and head of the Opera Workshop at Louisiana State University. The sessions will again be climaxed by a full production of opera with orchestra, and will include lectures, musical and dramatic training in opera, and acting for the lyric stage. Admission is by examination only, and auditors as well as those working for academic credit will be admitted. Those wishing to enter the courses should apply immediately to Director, Manhattan School of Music, 238 East 105 St., New York 29, N. Y.

■ The **Oberlin College** Choir concluded its annual spring concert tour during the spring vacation, presenting ten concerts in six midwestern states between April 2 and 12. Cities on the 1960 tour itinerary are Cuyahoga Falls, Findlay, Cincinnati and Wooster, Ohio; Detroit, Michigan; Gary, Ind.; Neenah and Menomonie, Wis.; Minneapolis, and Chicago. Robert Fountain, associate professor of singing and director of choral organizations at Oberlin College, conducts the Choir. It is made up of 59 men and women from the College of Arts and Sciences and the Conservatory of Music who must pass rigid vocal and musical auditions for membership. Accompanying the singers was a College instrumental group in Bach's Cantata No. 80.

■ A performance of Charles Haubiel's "Pioneers," a symphonic saga, was given by the Highland Park Symphony Orchestra (Los Angeles) on Feb. 19 under the baton of Leo Arnaud. The work, based on folk songs of Ohio, includes the following sections: "The Mound Builders," "The Conestoga," "Scalp Dance," "Father Marquette," "The Peace Pipe," "Harvest Song," "Barn Dance," "The Lovers' Tryst" and "Chorale." On Feb. 20 Mr. Haubiel gave an address before the Pacific Musical Society of San Francisco on "Directions Open to Composers." Two days later, Dr. Lauffer, director of the **San Francisco Conservatory of Music**, presented Mr. Haubiel in a brief program featuring new music for the piano teacher played by him on his LP disc of music published by The Composers' Press.

■ The ninth season of Candlelight Concerts, starting Oct. 11 at the **Peabody Conservatory of Music** in Baltimore, will feature: Hilde Gueden, Metropolitan Opera soprano; the New York Pro Musica; the Società Corelli; Michael Rabin, violinist; the Quartetto Italiano, and Rudolf Firkusny, pianist.

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For information relative to scholarships, assistantships, fellowships, catalog write: Boston University School of Fine and Applied Arts, 855 Commonwealth Ave., Boston 15, Mass.

■ For the fourth year, the Eastman School of Music of the University of Rochester will conduct a Music Library Workshop, believed to be the only one of its kind, Aug. 1-5, during the Eastman School's Summer Session. The workshop draws music librarians from all parts of the country. Dr. Ruth Watanabe, librarian of the school's Sibley Music Library, will conduct the course. Guest speakers will include Dr. Harold Spivacke, chief of the Music Division, Library of Congress; Philip Miller, chief of the Music Division of the New York Public Library; Dr. Merle Montgomery, educational consultant for the music department, Oxford University Press; and Paul Jessup, of the audio-visual department, Rochester Public Library.

■ Dr. Robert Hines, director of choirs at **Southern Illinois University,** will serve this summer as visiting professor of choral music at **the University of Michigan** and guest lecturer and choral conductor during **Northwestern University's** Summer School **of Music.**

Dr. Hines' duties at **Michigan will include** teaching choral theory and conducting the university choir. He will appear at Northwestern on July 11 and 12 at the invitation of George Howerton, regular conductor of the summer chorus. At SIU, he directs the university's choir and madrigal singers, the annual "Music Under the Stars" festival, and the areawide Southern Illinois Oratorio Society.

■ The 12th annual performance of "Parsifal," Wagner's religious opera, was given by the **Indiana University Music School** on Palm Sunday, April 10 in English.

■ The combined Glee Clubs of **Manhattanville College of the Sacred Heart,** Purchase, and **Georgetown University,** Washington, D. C., gave a concert on March 19 on the Manhattanville campus. Paul Hume, director of the Georgetown Glee Club and music critic of the Washington *Post* and *Times-Herald,* conducted the concert, together with Mother Josephine Morgan, Director of the Pius X School.

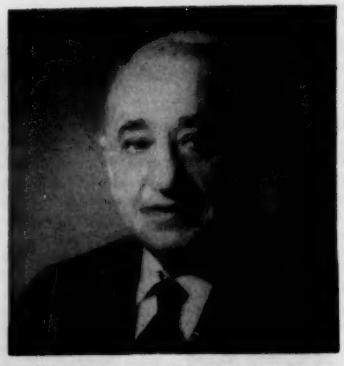
■ An original mime-opera written by George London, Oakland, Calif., graduate student at the **State University of Iowa,** was presented for the first time at the SUI Studio Theatre on April 21-23. Based on the play "Santa Claus" by e.e. cummings, the opera and "The Coffee Cantata," by J. S. Bach were given by members of the opera workshop of SUI department of music, the dramatic arts department and the graduate college.

■ Concerts, plays and art exhibits highlighted the second annual **Columbia University** Festival of the Arts, April 19 to May 1, sponsored by Alpha Phi Omega, national service fraternity. Highlights were concerts by the New York Sinfonietta, the Columbia Players' Drama Workshop performances of four comedies by Chekhov, Barnard College's Gilbert and Sullivan Society's performance of John Gay's "Beggar's Opera," and a demonstration of electronic music by Prof. Vladimir Ussachevsky of the Columbia Music Department.

■ Robert Gerle, violinist, and Leopold Mannes, pianist, were heard in a recital at the **Mannes College of Music** on March 30. The program included sonatas by Locatelli, Beethoven, Schumann and Debussy and was given for the benefit of the Development Fund of the College.

■ Peter Dickinson, composer and Contributing Editor of MUSICAL COURIER, next fall will join the music faculty at **Farleigh Dickinson University** at the Teaneck campus, New Jersey. During the summer months he will be Director of music for the summer semester at Embley Park School, Romsey, Hants., England. Currently working on a ballet score in collaboration with Gloria Contreras (who recently made her debut with the New York City Ballet's "Pan America"), for performance in Mexico City, Mr. Dickinson has also been commissioned to write festival anthems for St. Matthew's Church, Northampton, England, to be sung on St. Matthew's Day this year.

■ Philip Farkas, French horn soloist of the Chicago Symphony Orchestra, has been appointed to a full professorship, effective next fall, in the **Indiana University School of Music.** Since 1953 he has been teaching associate in the Northwestern University School of Music. Verne Reynolds, Indiana University's assistant professor of French horn, has accepted a faculty appointment in the Eastman School of Music at the University of Rochester.



CLARENCE ADLER *of New York has been engaged to conduct a piano workshop at the Agricultural and Mechanical College at Prairie View College, Texas, June 13 through 17.*

STUDIOS

■ Richard McClanahan is giving a summer course in "Piano, the Matthay Approach" at Southeast Harbor, Me., from July 10 to Labor Day.

■ Laura Childers Straker, soprano, will give a recital on Sunday, May 15, at 4 p. m., in the Spencer Memorial Presbyterian Church, in Brooklyn Heights, N. Y. She is an artist student from the studio of Maxine Dorelle.

■ Among activities of artists from the studio of Cecile de Horvath, Ida Krehm has just completed a tour of four concerts in England with the Hallé orchestra, playing Ernest Bloch's "Scherzo Fantastique" and the Kabalevsky Third Concerto, to be followed by a tour of Spain and Portugal. Ernest Ansermet has invited her to play the "Concerto Sinfonique" of Bloch with the Swiss-Romande Orchestra of Lausanne.

Evelyn Teander will give her third Chicago recital on May 15 at Fullerton Hall under the management of Bertha Ott. She gave a recital this fall at Drake University, where she teaches. Howard Legare gave a Chopin recital in Sala Chopin, Mexico City, and Carroll Meyer one in Boise, Idaho.

■ Fellowships awarded by the John Simon Guggenheim Memorial Foundation recently went to Milton Babbitt, composer, for studies in electronic musical composition; Barry Shelley Brook, assistant professor at Queen's College, for studies of the Symphonie concertante in the classical period; Pearl Lang, dancer and choreographer; Marvin David Levy, Virgil Thomson, Hugo Weisgall, Robert Palmer, Vladimir Ussachevsky, and Salvatore John Martirano, composers.

■ Bruce Simonds, pianist, presented a recital in the Alma Gluck Hall of **Turtle Bay Music School,** New York, on the evening of April 5. Mr. Simonds, formerly Dean of the Yale School of Music and at present Professor of Music at that University, is Piano advisor on the Turtle Bay School faculty, where he teaches piano repertoire. The recital program included works of Haydn, Schumann, Chopin and Debussy.

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AWARDS

■ The Cleveland Orchestra has received a $500 ASCAP grant for performing, on tour during the 1959-60 season two new symphonies by American composers Benjamin Lees and George Rochberg, it was announced by Orchestra Manager A. Beverly Barksdale. The award was made to encourage the development of contemporary music. The money will be used to defray part of the extra expenses entailed by the performances of these two new works.

■ Mary Bothwell, opera and concert soprano and president of the Canadian Women's Club of New York, has announced that the Club's annual Scholarship Fund Award, previously open only to Canadian-born female singers studying in New York, has been made this year to a Canadian-born baritone, Charles L. Gibson. The award was presented to Mr. Gibson at a reception in his honor on April 14 at the Canadian Women's Club. In the future the competition will be open to both male and female singers.

Mr. Gibson was born in Fredericksen, N. B., studied at the Halifax Conservatory, and sang with the Nova Scotia Opera Company and on radio and TV over the CBC. In New York, he has studied for two years at the Mannes College of Music and at present is a pupil of Edgar Schofield. He has also sung with the Community Opera in Brooklyn and with the Santa Fe Opera.

■ Peter Mennin, composer and director of the **Peabody Conservatory of Music,** has been selected to receive the second annual Composer's Award presented by the Lancaster (Pa.) Symphony Orchestra. Announcement of the choice was made by J. Edwards Smith, symphony president. The Composer's Award was established last year by the Lancaster orchestra to recognize composers who are making a notable contribution to contemporary symphonic music. Last season, the first award was presented to Dr. Howard Hanson, director of the **Eastman School of Music,** University of Rochester.

■ In appreciation of the interest aroused by its Mahler Festival, the directors of the Bruckner Society of America have made the 1960 Award of the Mahler Medal of Honor to the New York Philharmonic Orchestra. Harry Meyer, vice president of the Bruckner Society, made the presentation in the greenroom after the performance of "Das Lied von der Erde" under the direction of Bruno Walter on April 24.

■ Austin Reller, 19-year-old violinist from Berkeley, Calif., won the $275 First Prize at the March 24 Finals of the Junior League of Fresno Young Artist Awards. He performed the Tchaikovsky Violin Concerto accompanied by the Fresno Philharmonic Orchestra. Second prize winner was Roy Bogas of Berkeley, a pianist, who won $150; and third prize winner was Justeen Widoff of Los Angeles, who won $100.

■ Honoring the 75th birthday of **Wallingford Riegger,** which falls on April 29, the National Orchestral Association invited him to conduct the New York first hearing of his "Festival Overture" at its concert in Carnegie Hall, April 19.

■ Frieda Schumacher, chairman of the Arthur Shepherd Composition Contest, announces that the winner of the $200 award offered by the Cuyahoga Section of the Ohio Music Teachers Association, is Klaus G. Roy of Cleveland with his Trombone and Piano Sonata. Honorable mentions went to Gerald Humel, former student of Herbert Elwell and Howard Whittaker, now at the University of Michigan; Arthur B. Hunkins, Athens, Ohio, and Jerome Rosen of Cleveland. There was no award made in the Junior Section.

■ Josef Krips, conductor of the Buffalo Philharmonic Orchestra, has recorded Ned Rorem's Symphony No. 3, Buffalo's entry in the International Music Fund's annual recording guarantee project. Also submitted by the Buffalo Philharmonic was a recording of Paul Creston's "Walt Whitman." Both recordings were made at a concert given by the Orchestra on March 13.

A $500 grant by the American Society of Composers, Authors, and Publishers has enabled the Buffalo Philharmonic to invite students from the music departments of the University of Buffalo and nearby schools to profit from seminars presided over by Mr. Krips and Mr. Rorem in conjunction with rehearsals of the two works. The latter is Slee Professor of Music at the University of Buffalo.

■ The **Chicago Conservatory College** has conferred the honorary degree, Doctor of Music, on four outstanding Canadian musicians, Alexander Brott, Claude Champagne, Marvin Duchow, and Jean Papineau-Couture. The annual commencement program of the College will take place in Orchestra Hall on Sunday evening, June 12.

■ Paul Olefsky, 'cellist, a graduate of the Curtis Institute of Music, who studied conducting with Monteux, Ormandy and Saidenberg, has been named conductor of the **State University of Iowa** Symphony Orchestra and associate professor in the department of music there.

■ The winners of the 1959 Publication Award Contest sponsored by The Composers Press, Inc., are as follows: First Prize, "For a Broken Doll," piano—Elliot Griffis, Los Angeles, Cal.; "The Old Clock," violin and piano—Paul Sladek, Pittsburgh, Pa.; "All Things Are Thine," anthem—Alice Jordan, Des Moines, Iowa; Trio for flute, horn and bassoon—Charles Maxwell, Los Angeles, Cal.

Honorable Mention went to: "To The Southern Pine" and "Kanawha River," piano—Peter Cook, Jr., Clarksville, Tenn.; "The Organ Grinder," piano—Eleanor Potter, Brooklyn, N. Y.; "Valse Joyeuse," violin and piano—Ruth Jackson Brush, Bartlesville, Okla.; "Ballerina," Duo for Two B flat clarinets—A. Louis Scarmolin, Fairview, N. J.

■ Two winners were recently announced in the Fawick Orchestra Composition Contest, held in conjunction with the National School Orchestra Convention at Fish Creek, Wis. Mrs. Ursula Mamlock, of New York City, won $300 for her Dovertimento. She studied at Mannes College of Music, and with George Szell, and received a Master's degree from Manhattan School of Music. Edmund J. Siennicki, of Cleveland, received the second prize of $200 for his "Park Avenue Hoedown."

■ Charles Munch, director of the Berkshire Music Center, announces that an added series of seminars has been established to explore problems of solo and ensemble playing particularly of stringed instruments. The seminars will be led by Richard Burgin, associate conductor and concertmaster of the Boston Symphony Orchestra, and William Kroll, first violin of the Kroll Quartet, who are associate heads of the Chamber Music Division of the Center. The topics of the seminars will include: "The Techniques of the Bach Solo Sonatas and Linear Counterpoint"; "The Solo Player in the Orchestra"; "The Sonatas of Beethoven" and "Performance Problems in Contemporary Music."

String players may apply for admission to the Center, which will be in session at Lenox, Mass., from July 3 through Aug. 14.

■ John Crain sang Cavaradossi in the **Bob Jones University** Opera Association production of "Tosca," given on March 24 and 26. Eleanor Steber was featured as Tosca, and Cesare Bardelli, also of the Metropolitan, sang Scarpia. Dean Dwight Gustafson of the School of Fine Arts conducted the chorus and orchestra composed of students and faculty members.

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Reviewed by PETER DICKINSON

BOOK

A History of Western Music, by Donald Jay Grout. Norton, $8.95.

This work, by the Professor of Music at Cornell University, is a major contribution to the genre of one-volume histories of music. In the preface the author points out the restriction of his field to occidental music and to art music only. He declares his intention to emphasize certain "composers, works and historical relationships." This is apparent when one notices that Vivaldi has a greater coverage than Wagner, that the Twentieth Century is represented in terms of three or four major figures only, and that American music is restricted to a short list of names and works.

The section on Baroque music is expanded, by comparison with earlier histories. Vivaldi and Rameau are allotted generous treatment and minor composers of their period are more likely to be discussed than their successors in the next two centuries. The sixteenth century is treated thoroughly, and the estimate of England is properly enhanced towards a parity with other European nations. The pre-sixteenth century pages are informative in the development of the ecclesiastical traditions.

The book has a chronological listing of artistic and political events, and a most useful list of further reading and collected editions. The margins of each page are marked with headings and dates for ease of reference.

One could reasonably expect an American history of music to be prejudiced towards U. S. composers. This is not the case. Over-concerned as he perhaps is with main streams, Professor Grout has necessarily kept to Europe. But he has not done justice to several American composers who must eventually receive their due.

Reviewed by FREDERICK WERLE

FOR PIANO SOLO

Paraphrases on the Theme of "Chopsticks," by Borodin, Cui, Liadow, Rimsky-Korsakov, Stcherbatcheff and Liszt, original version revised and edited by Alexander Tcherepnin. This is a real curio in the field of piano literature, consisting of 24 variations and 17 short pieces on the famous "Chopsticks" theme. It is arranged so that any nonmusician can play the theme over and over in the upper register of the piano, while a series of variations for an advanced pianist is played against the theme. It is all very amusing and the variations are, at the same time, quite imaginative and interesting. Liszt evi-

ROGER SESSIONS — PAUL CRESTON

dently was the only "outsider" invited to submit a variation, a short Prelude, which appears in the score as a facsimile of his original manuscript. Published by Belaieff, Bonn, and available through Boosey & Hawkes, N. Y. The following list includes some additional interesting items for piano teaching or concert use:

Alexander Tansman: PIANO IN PROGRESS, Vol. II. Published by Edward B. Marks Music Corp. Price $1.00.

Mozart: SIX VIENNESE SONATINAS, new edition by Joseph Prostakoff. Published by G. Schirmer, New York. Price: $1.50.

PIANO DUETS AND 2-PIANO SCORE

Easy Original Piano Duets compiled and edited by Poldi Zeitlin and David Goldberger. This is an excellent and most useful collection for all piano teachers. It is far superior to most duet collections in that it contains entirely original four-hand music of the classic, romantic and contemporary periods. Published by Consolidated Music Publishers Inc., New York, N. Y. Price: $1.50.

Robert Palmer: SONATA FOR 2 PIANOS, 4 HANDS. This is one of the finest concert works for two-pianos by a contemporary American composer. Published by Peer International Corp. N. Y. Price: $4.00 for the two copies.

ORGAN COMPOSITIONS

Paul Creston: SUITE, OP. 70—an excellent recital piece consisting of a Prelude, Prayer and Toccata. The same composer's FANTASIA, Op. 74, commissioned by the Cleveland Chapter of the American Guild of Organists for their 50th anniversary, is another fine contribution to the repertoire. Both works are published by Ricordi, New York. Prices: $2.00 for the Suite and $1.75 for the Fantasia.

Some additional organ collections and solos recently received include:

Leo Sowerby: JUBILEE. Price: $1.50.

Jean-Jacques Grunenwald: DIPTYQUE LITURGIQUE. Price: $1.50.

Bach-arr. by **Virgil Fox:** NOW THANK WE ALL OUR GOD. Price: 75 cents.

Claude Means: CHORAL PRELUDE ON "DOWN AMPNEY." Price: 75 cents.

Everett Titcomb: IMPROVISATION ON THE EIGHTH PSALM TONE. Price: 75 cents.

Kenneth Meek: THREE PRELUDES ON PLAINSONG MELODIES. Price: 75 cents.

All the above works published by The H. W. Gray Co. Inc., New York.

Van Hulse: SEVEN PIECES FOR THE SERVICE (Petite Suite), Price: $1.50.

Roger Sessions: THREE CHORALE PRELUDES. Price: $1.50.

Eugène Gigout: GREGORIAN ALBUM, Vols. I and II. Price $3.00 each.

All the above works published by Edward B. Marks Music Corp., New York.

Healey Willan: A FUGAL TRILOGY. Price: $2.25. Published by Oxford University Press.

Yury Arbatsky: JESUS, MEINE ZUVERSICHT," Partita für Orgel. Verlag Merseburger, Berlin.

WOODWIND AND BRASS ENSEMBLES

William Bergsma: CONCERTO FOR WIND QUINTET, commissioned by the Elizabeth Sprague Coolidge Foundation of the Library of Congress. The three movements comprising this work are imaginative, soundly constructed and expertly scored for the five wind instruments. Published by Galaxy Music Corp. New York. Price for score and parts $7.00. Score: $2.50.

Oxford University Press has recently issued the following works:

Mozart: TWELVE DUETS, arranged by C. J. Haskins for two B flat Clarinets, or Oboe and Clarinet from the original for two Basset Horns (K. 487). Price: $1.50.

Arnold Cooke: SUITE FOR THREE B FLAT CLARINETS, in four movements. Duration: 8½ minutes. Price of miniature score: $1.50.

Norman Forber Kay: MINIATURE QUARTET for flute, clarinet, horn and bassoon, in three movements. Duration: 8½ minutes. Price of miniature score: $1.75.

Suite from the Royal Brass Music of King James I for trumpets and trombones, edited by Thurston Dart. The Suite consists of four Almandes, a Fantasia and Pavan selected from the seventy-two compositions contained in Fitzwilliam Museum. MSS 24.E.13-17, a set of five quarto part-books bearing the arms of King James I. Price of score: $1.75.

Anthony Holborne: Suite for an Ensemble of Brass or other instruments, transcribed and edited by Thurston Dart. Price for score: $1.50.

VOCAL WORKS

Carol Roes: EIGHT CHILDREN'S SONGS FROM HAWAII. A set of simple melodies and containing an explanation on the pronunciation of the language. Published by Carol Roes, 988 Kealaolu Ave., Honolulu 15, Hawaii.

Johann Strauss: Vocal selections from "THE GYPSY BARON." New English lyrics by Maurice Valency, as used in the Metropolitan Opera production this season. Published by G. Schirmer. Price: $2.00.

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